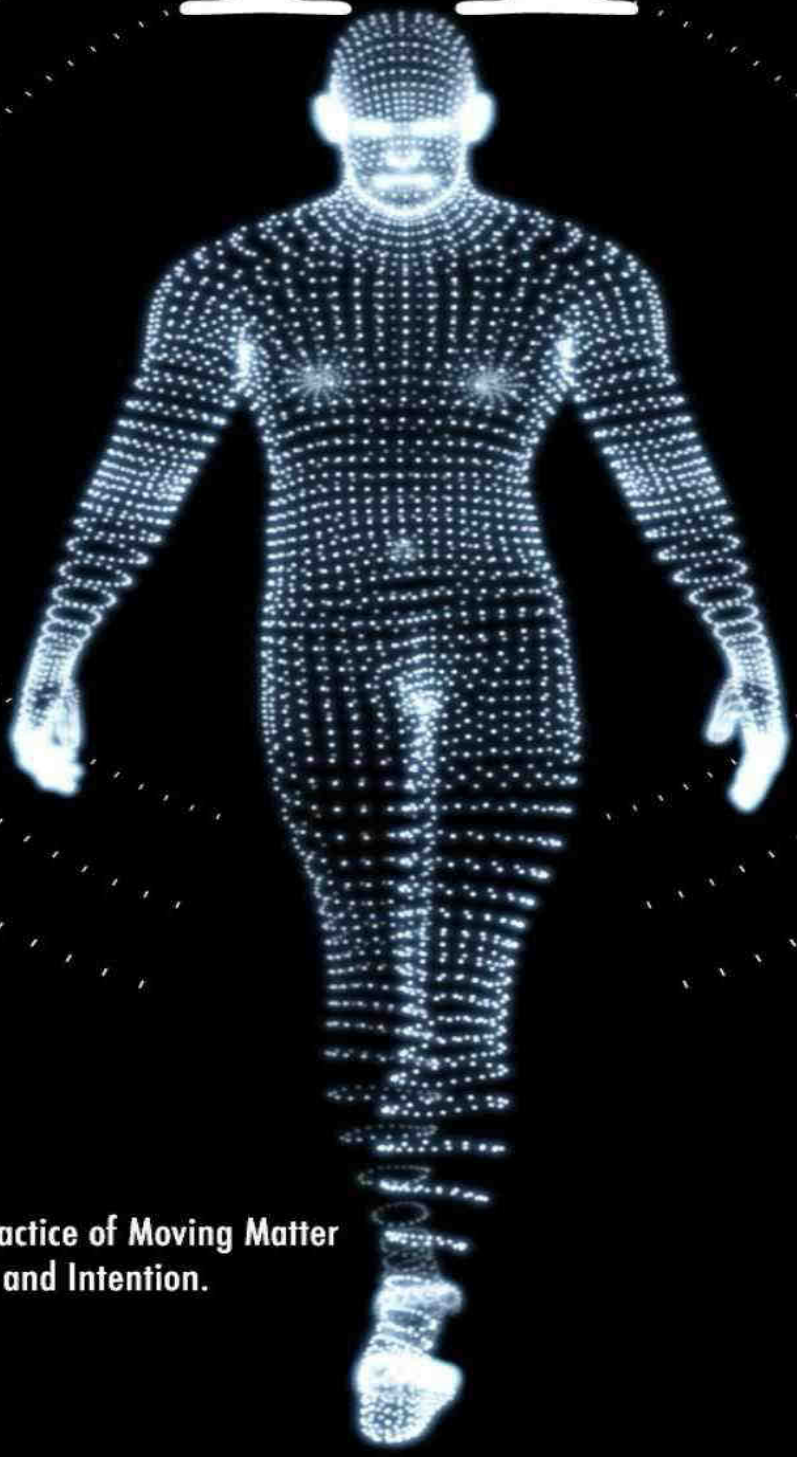
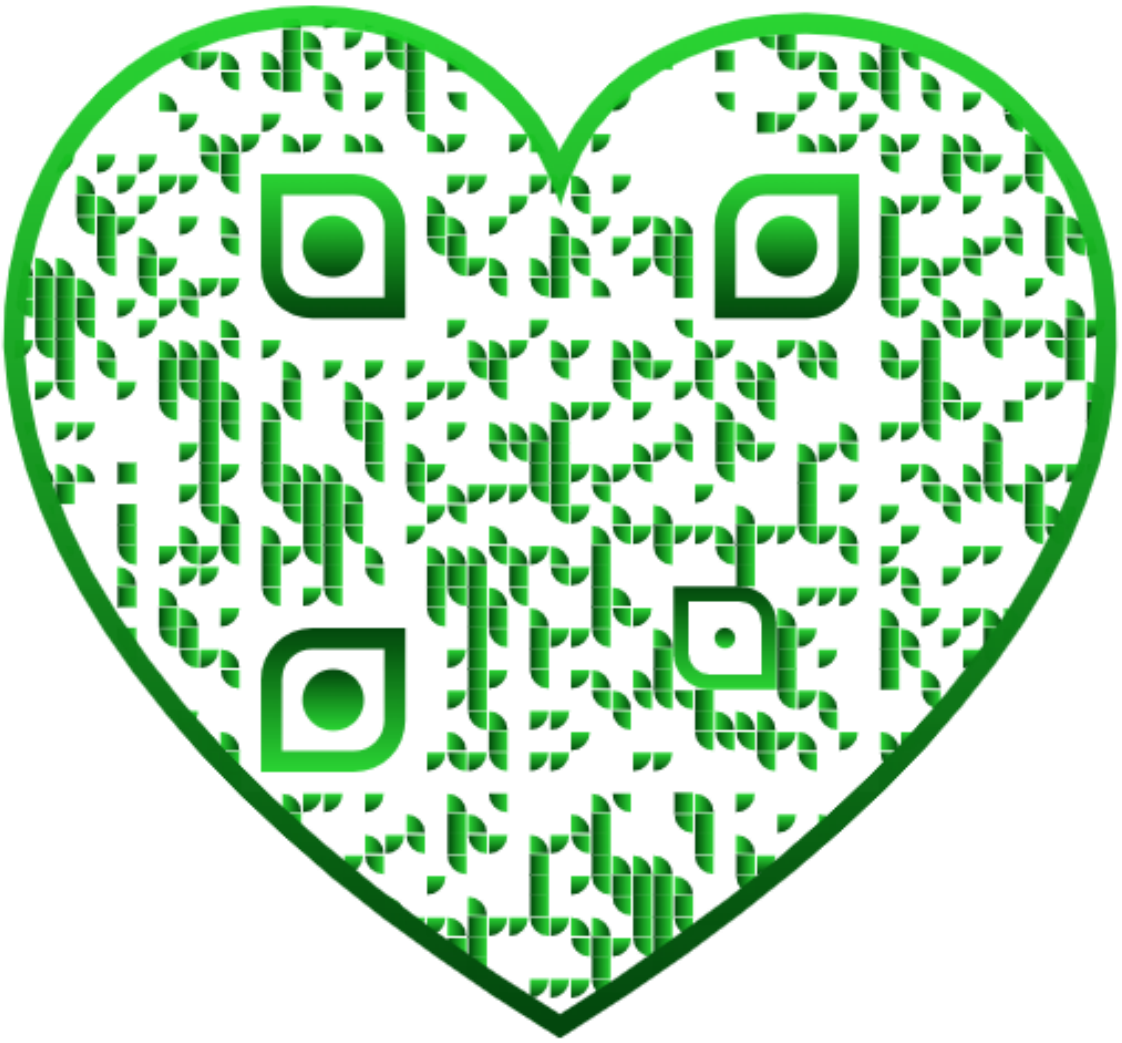
Meditation X Telekinesis



The Mindfulness Practice of Moving Matter with Subtle Energy and Intention.

by Sean McNamara, author of *Defy Your Limits: The Telekinesis Training Method*



“All truth passes through three stages. First, it is ridiculed. Second, it is violently opposed. Third, it is accepted as being self-evident.”

– Arthur Schopenhauer

“In telekinesis, the ego doesn’t move the object. The deeper self does. Why? Because it doesn’t have the sense of separateness from the external world that the egoic self has. Meditation X helps bring all aspects of ourselves together by joining the conscious and subconscious minds.”

- Sean McNamara

Meditation X:
Telekinesis

The Mindfulness Practice of Moving Matter with Subtle Energy and Intention

Sean McNamara

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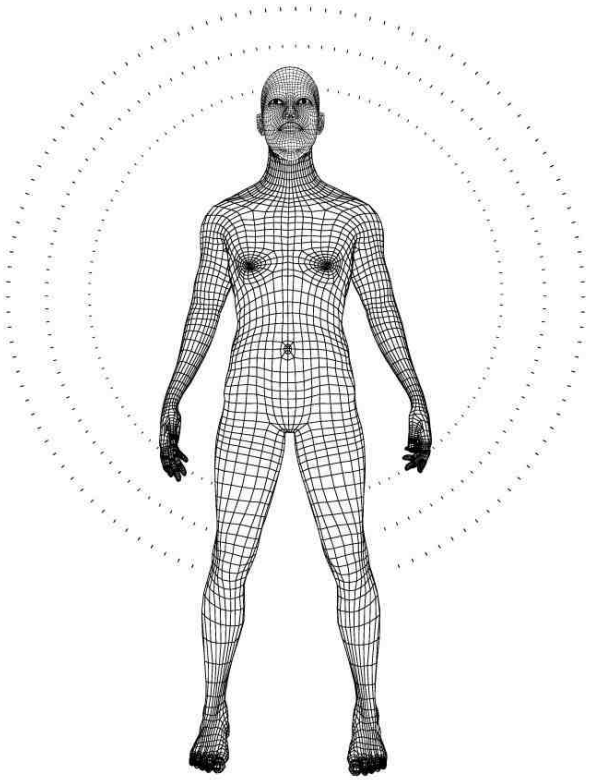


Introduction

In 1965, a fifty-four-year old woman from East Bengal named Nani Bala Barua was taught special meditative practices found in the 5th century Buddhist text, the *Visuddhimagga*, the Path of Purification. Her teacher, Anagarika Munindra, had chosen her among his other meditation students for this training because of the significant progress she had made, despite the fact that she was widowed, sick, and busy raising her daughter, Dipa.

After this period of training, Dipa Ma (mother of Dipa) was witnessed to have been seen walking through walls, levitating, appearing in two locations at once, and performing other supernatural feats known in several Indian spiritual traditions.

When I first read the accounts of Dipa Ma[1], I was inspired by her devotion to meditation and the grit required to overcome her immense challenges. She was an exemplary model of the *householder-practitioner*, someone who could progress in his or her spiritual development in the midst of ordinary life rather than living in a convent, monastery, or cave.

I was also intrigued by the accounts of her *siddhis* (supernatural powers) and wondered if the stories were indeed true.

I purchased copy of the English-language version of the Visuddhimagga[2], which is essentially a complete guide to meditative development for many in the Theravada tradition. In some, but not all, Buddhist sects, this type of training is considered a valid path for the development of insight into the nature of reality. I privately wondered if I could utilize these techniques myself.

Alas, I quickly realized my severe limitations regarding this text. First, there is the clear requirement to attain particular levels of concentration in meditation before beginning the development of siddhis. I knew then that I had a long way to go in that regard.

Second, the instructions were unclear and profoundly lacking in practical explanation. This was a text written in a different time, for a different culture. To succeed at using this text, I would require the guidance of someone who had achieved verifiable results with it him or herself. I couldn’t find anyone like that who was within practical reach, so this was a dead end.

Still, that there existed a text which taught such things, and that even in the last century there have been people who could perform them, made a lasting impression on me.

Around 2013, I had reached a plateau of sorts in my spiritual development, paired with disappointment in some actions by my then spiritual mentor and his community. I needed to seek other paths and practices.

The fear of death and the question of what happens afterward had always been significant motivators for my own spiritual journey, so my new path led me to the phenomenon of out-of-body experiences (OBE), classically referred to as astral projection. After thirteen weeks of concerted effort, I was able to voluntarily separate my consciousness from my physical body and travel beyond.

It turns out that the out-of-body experience is one of the siddhis taught within the Visuddhimagga, wherein it is referred to as the *manomaya-kaya*, the "mind-made body."[3] The instructions for achieving it are contained in a single paragraph which is sorely lacking in experiential description. In contrast, modern texts on the out-of-body experience are rich with guidance, examples, and detailed descriptions of every stage of this development.

Because the OBE showed me that there is a non-physical aspect of "me," independent of flesh and blood, my fear of death was immediately resolved. For this and other reasons, I have immense gratitude to those modern OBE teachers[4] sharing their knowledge via books and the internet.

In late 2014, I decided to continue my explorations in consciousness by learning telekinesis. At the time, I was leading a weekly group of meditation students and thought that perhaps there was a way to use it as a teaching tool. Whereas the OBE is largely a subjective experience, invisible to potential witnesses, telekinesis can be verified by anyone in the same room.

Training to achieve an OBE was something I did for myself. Telekinesis was something I did with the hope of helping others. This motivation kept me going every day for two and a half months before I first succeeded at moving an object with my mind. My experiments during that time included the application of meditation techniques from my own background in Buddhism and of methods shared online by wonderful teachers like Trebor Seven[5].

After three years of telekinesis development, I wrote "Defy Your Limits: The Telekinesis Training Method" for those interested in making matter move with their mind, even if they had no interest in meditation, mindfulness,

or spirituality. The instructions I provided at that time were written for the general public, and they have proven to be effective for anyone willing to put in the time and energy to follow them.

One of the most common questions I still receive from novices is “Do I need to meditate before I’m able to do this?” My response has generally been something like “No, you don’t. The technique itself is a type of meditation, just follow the instructions thoroughly and you’ll be in the proper state of mind for telekinesis to take place. You’ll already be meditating.”

Every time I respond to someone this way, I recall an idea I had conceived when I first began showing telekinesis to others. I had given up on it until I began writing this book.

I had invited several of my meditation students to learn telekinesis at my home. In less than two hours, most of this small group had successfully begun moving the selected object with their minds.

I was excited. I had known some of them for years, and we had become friends. We periodically discussed the themes of interconnectedness, non-duality, and the nature of mind, the staples for many spiritual groups.

In my view, the mind-over-matter experiment we had just done together was clear evidence that we are connected with the world around us in subtle ways. We are not as separate as we appear to be, and our minds can produce verifiable effects beyond the boundaries of our skin.

I had hoped they would be equally excited to realize these concepts this way. I had also hoped that it would be a source of inspiration for them whenever they felt a lack of motivation to engage their meditation practice at home.

The idea backfired. For some, this was a moderately interesting exercise. Others weren’t quite sure of what they had just seen and done. What I imagined would be a marvelous teaching tool that evening turned out to be a dud.

I chalked it up to redundancy. They already had an intuitive understanding about interconnectedness through their own studies, meditation, and life experience. So, this wasn’t extraordinary for them.

More importantly, it didn’t seem to offer any reprieve from the challenges many face when trying to maintain a daily spiritual practice such as stress, exhaustion, distraction, and lack of time. The last thing they needed was one more assignment.

Afterward, I turned my attention to teaching this to people who are

specifically interested in telekinesis. Some are enthusiasts of the paranormal, some are subtle-energy healers, and some practice Chi Kung or Tai Chi. Others are interested in how this may tie in to "The Law of Attraction" and the "Power of Intention," personal development movements that have gained immense popularity over the last few decades.

Stubbornly though, I'd still find myself wondering, "Where are the meditators?"

I think of two responses to that question. The first one is quite simple, and it relates to a problem I refer to as "bookcase blindness."

Imagine a person interested in learning about meditation walking into a bookstore. Where will he or she go? The bookcase labeled "Eastern Religions" is a typical first choice, filled with contributions from Zen, Vajrayana, Theravada, and other Buddhist traditions. Other bookcases might include choices categorized under "Spirituality" or "Self-Help."

Let's say this person chooses Zen meditation, and over time reads more and more books about Buddhism. That person becomes less and less likely to even browse the available books just four feet away, on the next bookcase. Perhaps it's the one labeled "Metaphysical," "Mysticism," or "New Age." These bookcases are right next to each other, but the books inside them may as well be miles apart.

How likely are any of us to seek out new information from beyond our usual range of exploration? How often do we leave our own comfort zones? How much do we trust information that comes from sources we're not already familiar with?

The answers to these questions imply that a book can easily remain hidden to an audience which might have benefitted from it. "Defy Your Limits" is available on a bookshelf that most traditional meditators tend to ignore when looking for new resources.

The second answer to my question "Where are the meditators?" is quite simple, and applies to everyone. Telekinesis, as a *real phenomenon*, is still largely unknown. In the same regard, few know that telekinesis has been, and continues to be, scientifically observed.

Exaggerated versions of it show up in blockbuster Hollywood movies, and they are certainly far more entertaining than the real thing. It is easy to recall two or three fantasy/sci-fi movies in which the main character is able to magically move a large object and send it flying across space with the wave of a hand.

These movies occupy a place in our imagination similar to the one where we remember religious examples of paranormal feats.

The 17th century's St. Joseph of Cupertino was a Christian mystic. Many people witnessed him entering a state of inspiration, levitating his body into the air during religious services. In Tibet, Buddhists revere the 11th century yogi, Milarepa, who was famous for achieving bodily flight across the valleys below the mountain caves he called home. Witnesses could identify him by the greenish tinge of his skin, acquired through a prolonged diet of wild nettles.

Tales from religion and Hollywood inspire us. We consider new possibilities and begin to wonder if we have more potential than we ordinarily think we do.

As far as movies go, we quickly return to the default belief that these things aren't really possible.

The miraculous stories of yogis, saints, and messiahs, on the other hand, are different. They imply a subtle limitation, but *not* an impossibility. Most of us don't really think of ourselves as models of sainthood or embodiments of inner perfection. I certainly don't. So, even if we believe that these stories are true, we think that they couldn't be true *for us*.

This is the status quo for most people. Either they don't know what telekinesis is, or they believe that it, along with laying-on of hands, knowing the thoughts of others, and seeing the future, is a power reserved only for the holy ones.

I wonder if you, the reader, perhaps already familiar with meditation, are hoping that this book offers a possibility for you? Does your tradition or religion include stories of miracles from the past or present? Do they stir something deep inside, a curiosity, an inspiration, or a deep knowing that these things can happen for you too?

Have you ever been on a long meditation retreat, and after many hours or days of training silently, wondered "What would happen *if I tried to do something like that* with my mind?"

There is very good news for you. Telekinesis is real, and it is accessible to those who have good instructions, who know how to work with their minds and bodies, and who are willing to invest the required time for training. If you already have a steady meditation practice, then you are an ideal candidate for telekinesis practice.

If you don't know how to meditate, you will learn how by following the

instructions in this book. Be aware, these are uncommon instructions. And you will learn to do an uncommon thing. In fact, I titled this book "Meditation X" precisely because of the uncommon nature of this material. The "X" projects a blend of mystery and uniqueness.

The "X" also implies the intersection of spirituality and science. I have no doubt that there is a scientific explanation for what you will learn to do here. I believe that there is a scientific explanation for every strange, wonderful, and transcendent ability that humanity has witnessed and recorded through history.

The problem is that, as far as I know there isn't a publicly available device to measure whatever it is that is happening between the practitioner and the object which causes the movement. Yet, the movement itself is easily observed.

Pretend you were alive two hundred years ago, and that a time traveler from the future invited you to come visit the 21st century to see the wonders of the modern world. What would you think if you saw a simple garage door opener in action? Or the image from an X-Ray machine? Or a video conversation via mobile phone?

The only difference between us and people from the past is our knowledge that technology can produce seemingly miraculous phenomena. We use this technology daily, even without knowing how it works. Do most of the public know *exactly* how a mobile device transmits an invisible signal, and how another one across the world receives that signal, turning it into moving picture? No.

And we don't really care. It's enough for us to just know that *it works*. We maintain a convenient faith in modern miracles because we know that they're produced by gadgets manufactured in factories.

A couple centuries ago, you would be interpreting these common occurrences through a religious viewpoint. You would ask "Is this magic? Is this a miracle? Is this the work of God, or of a demon?"

Let us remember that even today there is much that we cannot perceive with our own eyes. Countless aspects of the universe are invisible to us. Most of what we can see is a mystery to even our best scientists, who are still developing the instruments necessary for research.

And what about strange phenomena which aren't produced by technology, but which are witnessed nonetheless? How easily do we accept them to be real, or scientifically explainable? Many of us tend to respond just like our

ancestors would have. We call them “spiritual” phenomena.

Before we continue, I’d like to redefine the word “spiritual” here, as meaning “in the domain of consciousness.” Now we can discuss the fact that scientists, notably those doing experiments in quantum physics, have shown that the consciousness of the experimenter repeatedly affects the result. It is well known that the way subatomic particles behave during an experiment depend, in part, on whether or not a human is *paying attention to them*. This is referred to as the “observer effect.”

In medicine, the “placebo effect” has been proven to be a powerful form of healing, sometimes more effective than external intervention by chemicals or surgery.

Like the observer effect, the placebo effect utilizes one’s consciousness.

Looking into the ordinary parts of everyday life, there are countless anecdotes of people who had a gut feeling and decided to wait just a little longer before advancing toward the green light at an intersection, or changed their flight reservations, or cancelled their plans for the day. In doing so, they saved their lives or averted disaster by listening to that little voice inside their consciousness.

This is all to say that once in a while things happen to us that we cannot easily explain. Whether we call them spiritual or scientifically explainable usually doesn’t matter until we try to share these experiences with people who are not open to them. Only then are lengthy explanations and copious data demanded by the skeptic.

We will certainly discuss possible explanations from both the worlds of physics and spirituality. Remember that explanations will be unnecessary until you actually become able to actualize the telekinetic effect. By that point, however, explanations may not be that important to you. All that will matter is that you have learned, beyond a doubt, how to move matter with your mind.

Let’s take a look ahead at what this meditation looks like. In front of you on a table is a piece of paper or tinfoil slightly larger than a gum wrapper, folded lengthwise like a tent. It is balanced on the sharp end of a needle, which is embedded in a piece of wax or a cork to keep it standing up. The paper or tinfoil is called “the object,” and this whole setup is contained in a large glass vase, to protect it from wind and other variables.

There you sit, about two feet away from it, meditating in the particular

way taught here. Although there is no rational explanation for the object to begin spinning, *it does*.

It moves in response to your state of mind, the placement of your attention, and the application of your intention. When you are mindful, the object responds. When your subjective personality, also referred to here as "small self" or "ego," gets involved, it stops. When you breathe appropriately, it moves. When you don't, it stops.

At risk of taking some of the pizzazz out of Meditation X, we could simply refer to it as a bio-feedback process, because that is how it behaves, anomalies aside. As you'll find out in the latter stages of training, you will also witness inexplicable, mysterious behavior by the object.

It will become obvious to you, as it has been to many other telekinesis practitioners, that your consciousness does indeed have a direct effect upon the object. For the casual enthusiast, it's simply a passing thrill to make something move just by thinking about it. However, for you as a meditator, it is far more than that.

We could give a glass lens to one person, and he will be satisfied to focus the sunlight through it and set a dry blade of grass on fire. Give it to another, and she will build a telescope to make incredible discoveries with.

Meditation X offers instructions for creating that metaphorical telescope. Instead of exploring outer space, you will use it to look within yourself. Ultimately, the point of Meditation X is not to make an object move with your mind. The point is to learn about your mind and the nature of reality.

This is a *meditation* manual. Yes, Meditation X utilizes the phenomenon of telekinesis, but that is secondary. By following the instructions contained in this book and in its videos, you will learn how to move an object with your mind. And you will accomplish it within the context of *mindfulness practice*.

My personal hope is that you as a meditator enjoy and benefit from this practice, and that is becomes another resource in your own path of consciousness exploration and spiritual development.

In Part One, we'll discuss meditation a little further and explain why Meditation X and traditional meditation systems have so much in common. We'll also talk about why this phenomenon might be rejected by some of the more conservative spiritual traditions and other organizations.

Part Two contains the instructions for all the stages of development for Mediation X. It also contains links to videos so you can see what is taught in

each level. There are many books written to describe and talk about special abilities, yet it's difficult for them to *show* evidence. Thankfully, telekinesis is easily recorded on video and shared through the internet for anyone to see. Faith is nice, but evidence is better.

Some of the sections in Part Two will continue the discussions from Part One. This is largely due to the complexities and anomalies which you will no doubt experience at those levels, and the questions they present.

Part Three will have parting words and extra resources to support your training.

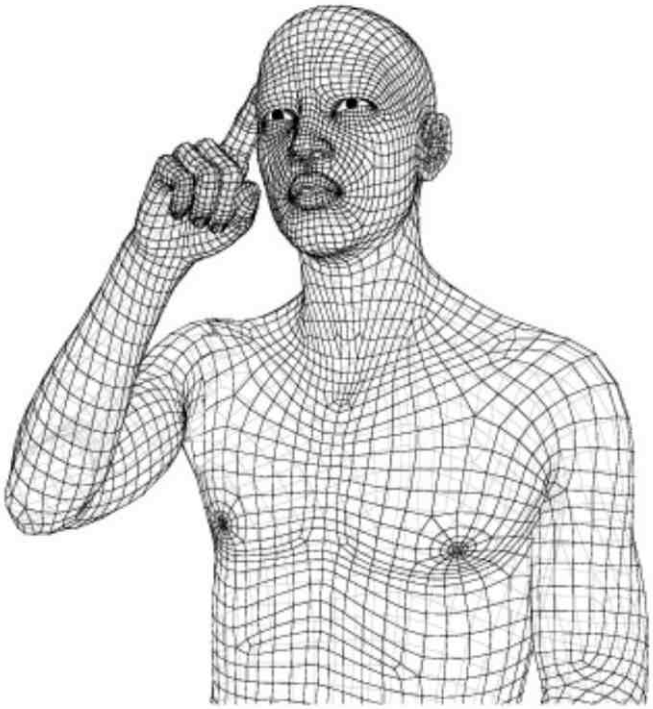
Much of the instructions will be similar to what is available in "Defy your Limits," yet there are new ones here which take you even further than "Defy" does.

For example, you will learn the following new techniques:

- How to do telekinesis while standing away from the object
- How to move multiple objects inside one container
- How to move multiple objects, each in their own container
- How to move the object from several feet away, from across the room, and even from another room
- How to move an object together with a partner

I suspect Dipa Ma had a great time exploring the capabilities of her mind. You can, too.

Part One: Perspective and Understanding



Clearing Away Obstacles

These telekinesis instructions contain essential meditation principles which are shared among meditative traditions across the globe. Highlighting these principles will help you succeed with the practice when you begin and will also help you understand that what you are doing is valuable, effective, and trustworthy. This is critical, because many meditators, regardless of what lineage they belong to, are taught that it is improper to develop or seek special abilities.

A traditional rationale is that these phenomena are mere distractions and do not lead one to the final goal of his or her spiritual path, usual described as an awakening, or as a liberation from the pains of egoic existence. Another argument is that if one were to successfully attain a special ability, it would inflate the practitioner's pride, effectively sending him or her many steps backward on the spiritual path.

Additionally, authority figures carry the responsibility of preserving established techniques, philosophies, and social norms of their tradition. Unauthorized techniques and ideas are summarily rejected. This is done for the preservation of the tradition, not for the benefit of the student.

Even more discouraging are cases when a historical figure or a current authority of a tradition is said to have some special ability (mind reading, healing, predicting the future, etc.,) and it's acceptable or even expected for the disciples to openly express awe, reverence, and other forms of recognition. Yet when a disciple mentions a personal interest in exploring those phenomena, or is able to actually display an ability, he is told to stop doing so and to check his ego.

Why does this happen? It's the power differential. Some teachers earnestly work to support their students' full development. Just like parents who want their children to go further in life than they could themselves, principled teachers hope for advancement in their students.

Other teachers prefer to hang on to their sense of superiority at all cost. The last thing they want to see is their followers becoming independent, self-assured, and free to make their own discoveries.

The fact that you're reading this book is an indication you have retained your personal agency on your spiritual path, and have not given over your

power to anyone else.

An increasingly rare argument against learning telekinesis is that it's the work of dark forces, malevolent witchcraft, and the like. For every few hundred messages I receive from viewers of my work, one or two usually come from someone with this viewpoint. They convey a mixed tone of anger, fear, and accusation. I try to share with them the things you will learn here, that telekinesis is peaceful, neutral, non-religious, and natural to all humans.

A person's belief system can only be changed by themselves, not by anyone else. That person must independently, in his or her own time and under the right conditions, be willing to consider new information, do an audit of their current beliefs, and make alterations that only they deem necessary. For many of us, significant changes in our belief system come slowly, if at all. For communities of people who are bonded by tradition, philosophy, or political slant, change happens over decades or generations.

Today, in the 21st century, we're increasingly likely to bump into people with an evolved spirituality based on advances in biology, neurology and quantum physics.

If you're still reading this with the intention of learning Meditation X, but haven't read the Dedication in the first pages of this book yet, I suggest you turn to it now and do so. It's intended for you.

If Meditation X is ever to be accepted into the world's catalogue of meditation practices, the attitudes mentioned above are its largest obstacles. Overcoming these obstacles will not happen through any proclamations in this book, but by the personal experience of individuals using this method and the observations they'll share with their own communities.

Commonalities with Conventional Meditation

These are the significant aspects of telekinesis training which can benefit anyone's current mindfulness practice, and deepen one's understanding of universal spiritual principles:

- It develops the ability to relax one's body and mind.
- It develops the ability to direct one's intention and attention with consistency and non-distraction.
- It develops patience.
- It encourages the surrender of expectations and control.
- It brings the realization that one's limited personality is only a small aspect of one's full being.
- It reveals the subtle interconnectedness of consciousness and the physical world.

If you've been meditating regularly for some time, you may have already reaped the same benefits from your current method, and from the teachings you've studied. Experiencing them through the telekinesis process can feel like a fresh rediscovery of these concepts, bringing a new sense of wonder and fun to your mindfulness training.

If you're new to meditation, you will realize these insights faster than you would with traditional techniques because of the observational nature of the practice.

In ordinary meditation, the feedback as to whether or not you're meditating properly is subtle, it's all happening inside of you.

For example, when your attention has shifted from what you should be paying attention to, you only realize it when you notice that you've been distracted for some time. As in when you realize you've been daydreaming instead of being present to the breath, or whatever you've selected as your object of attention.

Similarly, an initial state of relaxation can be replaced with tension and stress so subtly that it takes some time before you notice. By the end of the session you might notice that you'd shifted to subconsciously clenching your jaw or furrowing your brow.

Many meditators can recall times when an entire session began and ended while engrossed in an enthralling daydream. The bell rings, marking the end of the session, and we say to ourselves “Where did the time go? I never really began the meditation!”

In Meditation X, you will still observe your interior physical and mental states. In addition, you will be watchful of the object that you are trying to move with your mind. When you have met the interior conditions of relaxation, have properly applied your attention and intention, and have set the ego aside, the object will begin to move.

It moves because you have finally accessed your interconnection with it.

You may already be familiar with aspects of this practice because of your previous meditation training. At the end of each section I’ll discuss why what you already know relates to telekinesis practice. This not only serves as a review for you, it also becomes a bridge to the phenomenal world where it is possible to move matter with your mind.

Energy Flow and Attention

The relationship between energy and attention is well known in many traditions. In a particular Zen instruction, practitioners are instructed to place their attention in the *hara*, the core of the body in the lower abdomen behind the navel. As one’s awareness stabilizes in that area, energy gathers there as well. The increase in energy then helps to stabilize one’s attention and keeps it from becoming scattered and distracted.

Chi Kung and Tai Chi practitioners maintain their awareness in this same part of the body for the purpose of cultivation – to draw energy into that area, known by them as the *dan tien*[6].

Following instructions for practicing *jhana*[7] from the Buddhist suttas (sutras), the meditator places his or her attention on the sensations of bliss and rapture. These sensations naturally arise following the cultivation of relaxation, letting go of hindrances, and increased perception.

Continual mindfulness of these sensations causes them to increase and spread throughout the body. While these may be physical bodily experiences, it is understood that the free flow of subtle energy is also involved.

Hindu philosophy teaches that the upward movement of kundalini energy through the subtle channels and chakras is key for spiritual development, and

yoga is the method to actualize it.

Vajrayana, also known as Tantric Buddhism, also prescribes the directed flow of energy to specific chakras through the subtle channels. Yoga and tantra both use visualization as a method for drawing energy to a specific location. By visualizing a sacred syllable, deity, or mandala in a specific part of the body, one's attention is naturally focused there. The result of the prolonged focus is the *attraction* of energy to that area.

Placing one's attention on the breath is a technique taught in many traditions. The breath provides a physical sensation to rest one's attention on.

More profoundly, the physical breath is a carrier of the "subtle breath," the energy we take in from our surroundings. When we pay attention to our breathing, we're becoming sensitive to the flow of subtle energy as it enters our mouth or nostrils and permeates the whole body.

Practitioners of the techniques mentioned above direct their attention in the same way, inside their bodies. What makes telekinesis different is that you will place attention *outside* your body, on an external object. When you apply the principle that "energy follows attention," you know that energy will flow toward that object.

Over time, enough energy will have accumulated in order to move the object.

Intention

Intention is a factor in all meditation techniques. Whether your technique is following the breath, repeating a mantra, or visualizing a chakra, your session begins with your *intention* to do so. After you settle into your posture, you direct your mind to do something specific. Let's use a simple technique, for example, following the breath.

First, you intend to find the sensation of the breath, such as in the nostrils, lungs, or diaphragm. Second, after locating it, you then intend to keep your attention there and to feel it continuously. Third, anytime you become distracted and realize that you're distracted, you redirect your mind to find the sensation of the breath and to stay with it. This cycle repeats itself as necessary, depending on your level of agitation and how often you become distracted. Intention initiates every *aware* movement of the mind. Conversely, mental movement occurring without awareness lacks conscious intention.

Just like attention, your intention during telekinesis is directed outside yourself. While maintaining your attention on the object in order to draw energy to it, you will also intend for it to turn.

Do not make the mistake of interpreting this to mean that you should repeat the word "Move!" in your head. That is not using your intention, it's just uttering a command. The object will not move just because you're telling it to with words.

True intention is subtle.

Look around you right now. Is there a pen, or a cup, or something else that you can reach out and pick up right now as you are reading this? Do it now, pick it up, and then set it back down. Did you feel that incredibly brief moment of intention inside your mind just before your arm started moving? Do it again, but pause first. Take a minute to clear your mind, and look within. Then, when you're ready, *intend* to reach out and pick up that object again, which will generate a physical response – the movement of your arm.

Did you feel it this time? Did you feel that flicker, that impulse? Try doing this several times until you think you know what I'm describing. It's a wordless movement of the mind. If you went as far as to actually pick up the object, set it down now.

Take a moment to rest, calm your mind, and then look at that object. Just for fun, intend that object to come to you on its own. Look at it, and make the intention for it to move to you. Give it a few seconds of your intention.

My guess is that it didn't move, and that's quite all right. That wasn't the point. The point was for you to experience what applied intention feels like in your mind when being directed toward an external object. How would you describe that feeling?

Was it a "pregnant pause?" Or did it feel like a gentle bubble in your head? Was there a sense of potential or mental arousal? The subtlety makes it difficult to describe, so please do not seek perfection in this regard. It doesn't matter if you can describe it, just that you have a vague sense of it. It will become more refined for you with practice and time. Overthinking it now is the last thing you should do.

Relaxation, Patience and Non-Aggression

Whether it's implied or explicit in the instructions, relaxation is not only a result of meditation, it is also part of the technique. We can see this in the

standing physical movements of Tai Chi and Chi Kung as well as in seated practice. The relaxation within their physical postures support the interior flow of energy and the openness of mind.

In meditation, novices often fall into the habit of trying too hard to keep their mind on the object, or to stay present. Eventually, they realize that this forceful approach doesn't work. Instead, they realize that to *let go of the effort* is far more effective.

This is one of the blessings of group classes and retreats which offer meditation sessions stretching 45 minutes or longer. Repeated, long sessions exhaust the practitioner's forceful approach to stilling the mind, leaving him or her too tired to keep trying so hard.

In the moment when the practitioner finally lets go, either out of exhaustion or out of wisdom, his or her mind comes to peace and non-distraction.

Even though we think we've heard and integrated the instruction to not try so hard, it takes repeated training before our actual behavior changes to match that instruction. Therefore, patience is another important factor of meditation.

Like relaxation, patience is part of the method, and it is also part of the result. In the beginning, patience is what you *do*. In the end, patient is what you *are*. A practitioner must be patient in the course of a single session as the mind shifts from a state of struggling, to one of letting go, then back to struggling again. This back-and-forth can seem to happen every other second, and can be frustrating over the course of an hour.

The patient sitter, the one who is willing to stay and work through these tendencies until the end of the session, is the one who reaps the benefit. He or she is also patient over the long haul, maintaining a regular meditation practice that spans decades. With grit and time, one's habitual obstacles are identified and worn away.

The impatient sitter tends to sit only for short periods, avoiding the discomfort of longer sessions. This avoidance ensures that the rewards of long-term peace and psychological growth never come. To be clear, I'm not suggesting that a meditator should endure extreme discomfort, whether physical or mental. Unhealthy extremes are to be avoided, this is common sense.

The body should be in a good posture, which will prevent undue pain. If there is extreme psychological distress during meditation, then it is time to

discuss this with ones' teacher, therapist or some other mental health care professional.

The development of relaxation and patience engenders an attitude of non-aggression. When some people hear "non-aggression" they identify it as a feeling tone, like being "nice," or as a personality type. Yet the non-aggression we're discussing here is born of wisdom. Well-trained meditators are non-aggressive because they have learned, time and time again, that pushing and trying too hard is foolhardy, as is expecting instant results.

These meditators know that non-aggression also applies to how they evaluate their own lives, as well as the actions and attitudes of others. This reduction of unreasonable expectations leads to acceptance, which is a form of peace.

Relaxation, patience, and non-aggression are just as important in telekinesis training. There are additional reasons why they are important during Meditation X.

The level of energy available to move an object is dependent on one's level of physical and mental relaxation. Like a garden hose with a kink in it, tension slows or prevents the flow of subtle energy. Healers already know this principle as it applies to health and wellness in the body. They know that blocked or stale energy leads to disease or disorder, while relaxation cures because it promotes energy flow.

This also matters when sending energy beyond the physical boundaries of the body.

When I taught myself how to do telekinesis, I trained almost every day, for 45 to 60 minutes at a time, for two and a half months before the object began to move. I was using a glass container with my hands placed on it the entire time, and it never moved.

Every session brought the temptation to just give up. I could've just assumed that it wasn't really possible, and that the demonstrations I had seen by others were mere trickery and illusion. These days, I periodically receive comments from people who try to do it only once or twice and, failing, tell me that "it didn't work." It wasn't the case that it didn't work, though. *They* didn't work, or work *at it*, to be precise.

Any impatience causes tension, which works against you. The same goes with aggression, being forceful with the process. Again, the attitude of non-aggression is an attitude of wisdom.

Once you begin telekinesis training, do it without an unreasonable

expectation of success. This means you should realize that if, after many sessions, the object still hasn't moved, that's normal and acceptable. Please remember this whenever you feel impatient or disappointed, then try to relax.

If you train regularly, it will only be a matter of time before the object begins to move. How much time will pass before it moves is beyond your control, so you can let it go.

Your job is to maintain consistency with your training schedule.

With this practice, the meditation begins right away and takes place the whole time before the object ever moves. After you're able to move the object, the meditation continues exactly as before. Once you achieve movement, you'll see that it provides you direct feedback about the state of your mindfulness and bodily relaxation.

Posture

The way you physically sit affects your experience during meditation, and that is why many traditions give specific guidance about posture. There is a physiological reason and an energetic reason for sitting in the prescribed manner. These are generally shared among many traditions.

On the physiological side, if you slouch, your lungs and internal organs are compressed, making it difficult to breathe freely. As we'll talk about later, good breathing is essential to meditation.

Also, the passage of time during a session may bring pain or discomfort to the lower back, the neck, and between the shoulder blades. This is because the muscles in those areas are being held in either an overstretched or overly-contracted position, which affects blood flow and the nervous system in those areas.

When you are in pain, it makes it difficult to relax and allow the mind to settle down. You're also forced to shift your body to try to ease the discomfort. Returning to the slouched posture, it's only a matter of minutes before the distracting sensations of pain and soreness return.

With an ideal posture, a balance is struck between the skeletal and muscular structures. Instead of slouching, you sit up, but not so straight that your back muscles strain to keep you that way. Let's go through the whole posture step by step.

The Pelvis[8]

Ideally, your posture is supported by the pelvis. Make sure you're not curving your lower back and sitting on the back side of your tailbone and sacrum. Roll your hips forward a little bit so that you feel your whole torso rising up while your tailbone "uncurls" from beneath you. Your tail bone should now be more vertical, rather than being curled underneath you. You will also feel more weight on the thigh bones and on the central part of the pelvis surrounding the perineum.

The Back and Shoulders

Scanning the upper back, you may have noticed it straightening a bit when you adjusted the angle of your pelvis. Also, your shoulders may have naturally drawn back, decreasing the width of the space between your shoulder blades. If that didn't happen, try pulling them back slightly until you feel a relief from any tightness caused when the shoulders droop forward.

Not only does bringing your shoulder blades closer together relieve pain by allowing blood to flow more easily to the back muscles, but it reduces gravity's pull on your entire torso. The weight of your arms is drawn closer to the center of your body instead of being held in front of you.

Arms and Hands

Your hands may be resting upon your thighs, or folded into each other against your lower abdomen near your navel. Their position is secondary to the shoulders, though. If their position forces your shoulders forward, causing your back to fight gravity because you're leaning forward, you'll need to reconsider how you position your hands. Keeping them as close to your lower abdomen as possible ensures your shoulders stay in an optimal position.

The Head

Your head should be balanced between your shoulders, not drooping forward as if you were trying to look for something on the floor. Some traditions teach that your head should be set as if you were looking straight out across the room, while others teach that it should be tilted down slightly.

The downward tilt can be accomplished without straining the neck or drawing the torso forward simply by adjusting the angle of the skull. While keeping the head balanced between the shoulders, draw the back of the skull upward while letting the face and jaw tilt straight down (not forward) toward the collar bones. The neck still maintains its natural curvature without being slanted forward, yet the skull is pivoted appropriately.

Stillness and Movement

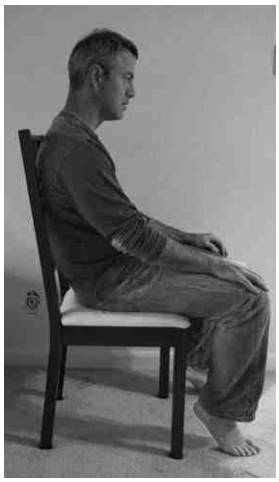
When we slouch, the body tends to move very little, like a bag of wet sand. When we sit up without straining, barely fighting gravity and balanced on the pelvis, the body can move with every breath. When lost in thoughts and daydreams, we're unlikely to notice this movement. After settling down, though, we can feel the inhalation expanding the core of the body. This works to massage the tissues of the abdomen, ribs, and back in a subtle manner.

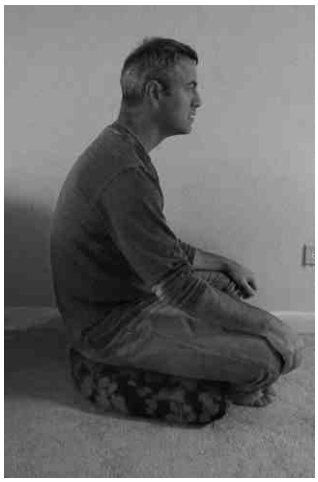
We rise upward and sink back down ever so slightly as the pelvis tilts forward and back with each breath. This produces a slow pulse in the spinal curvature from the base all the way to the top of the head, which stimulates blood flow near the vertebrae and surrounding areas.

Above, you can see that the back is erect, yet relaxed, with the shoulders near the midline of the torso and the skull balanced on top.

Below, the slouching gives gravity a lot of imbalanced mass to pull upon. The shoulders are rolled forward, and the neck is hanging the head forward as well. The tail bone and sacrum are rolled

underneath, causing strain to the lower back.





Energy in Posture

Preserving the natural curve of the spine promotes the flow of subtle energy. In “Defy Your Limits,” I discussed the theory of subtle energy, otherwise known as chi, prana, life force and other names. There is a high probability that you are already familiar with this notion, so I will not expand on it here. I will continue to refer to simply as “energy.”

It is enough to remember that the better one’s energy flows through the body, the clearer and more aware one’s consciousness becomes. Sitting up wakes us up! And when our goal is to explore and develop the subtle aspects of consciousness, clarity of awareness is crucial.

As for whether to sit on a cushion or on a chair, I’ll offer the following based on years of leading group meditation classes: The most important thing is to be comfortable in your upright posture. *It doesn’t really matter if you’re in a chair or on a cushion.*

Often, new meditators succumb to kneeling or sitting cross-legged at meditation centers because “everyone else is doing it” or because it’s viewed as the “traditional way,” completely ignoring their own body’s feedback about what isn’t working.

I have watched individuals struggle on the cushion for *years* before surrendering their attachments to tradition or appearances, before finally moving to a chair. After making the move they quickly realize that they have

spent years of effort struggling to fit into an idealized posture instead of experiencing the subtleties of their inner landscape.

In Meditation X, the ideal pelvic, back and head positions are as described above. Below, you'll be introduced to a special breathing technique which requires good posture in order to be effective. As for the hands, you will be using them in the first half of the training, resting them on a table in front of you, near the object. They serve as training wheels at that stage. However, in the second half of the training they will be as they are in normal meditation, on your lap or near your navel.

Breathing Technique

Many traditions have developed unique protocols for breathing during meditation.

The Vajrayana tradition of Tibetan Buddhism teaches a method called "the vase breath." This involves holding one's breath so that the contraction of the diaphragm is held at the end of the inhalation, causing the abdomen to protrude outward, like the belly of a vase.

Also, the practitioner uses his or her intention to keep the subtle energy low in the belly to prevent it from rising up. This acts as a metaphorical "lid", and explains why the technique is also called "pot-shaped breathing."

The muscles of the pelvic floor are also contracted to prevent energy from flowing out of that area, or into the legs.

The purpose of the vase breath is to direct the subtle energy to a specific junction of energy channels below and behind the navel, forcing it to flow into the central channel that runs up the core of the body into the skull.

This is similar to the principle of kundalini in yoga practices. Yogis and yoginis use the *bandhas,* the locks, to control the flow of energy during pranayama. The moola bandha is applied in the pelvic floor, and is analogous to the base of the "vase" or "pot" mentioned earlier. The jalandhara bandha is applied in the throat, and relates to the "lid" of the pot.

The uddiyana bandha is applied in the abdomen. It is the compression of the abdominal muscles against the spine, with the intention of holding and blending opposing streams of prana there.

I was already familiar with the vase breath when I started doing telekinesis because of my prior meditation training. As I began to study yoga I realized that these and other traditions have much in common.

The talented online telekinesis teacher named Trebor Seven also shares a breathing technique similar to the vase breath. When I watched him teach his technique the first time, I was intrigued to see him including yogic breathing in his method.

The specific breathing instructions for Meditation X will be given in Part Two.

We can see that, like conventional meditation, telekinesis is largely an internal practice. You will still be monitoring both your mental and physical states. Where Meditation X differs from conventional meditation is in the attention paid to an *external* object, as well.

If you have practiced any techniques based on directing love, compassion, or forgiveness toward another person, then this might come easily for you. You already know how to attend to both yourself and *other* at the same time while meditating.

Finally, we see that the practice is straightforward and accessible. It isn't esoteric. There are no secret mantras, special ceremonies or rituals. Nor do you need anyone's blessing or permission to do this.

All that's needed is your awareness, your intention, and the naturally-existent energy of your being. Nothing more.

Mind and Consciousness

Like conventional meditation, the beginning of a telekinesis session may find your awareness filled with random thoughts and emotions. Additionally, a new storyline will be tugging at your attention, “I’m going to move an object with my mind!”

When I began, that storyline included an undertone of doubt. There were times I just felt silly. Was I was acting like an innocent child who believed in magic? The doubt was sometimes born from comparison. Was there something special about people who could do telekinesis that I didn’t possess? Did I need to be some sort of saint?

My judgement and self-criticism were obvious to me then, yet acknowledging these limiting attitudes didn’t make them go away. Instead, I had to allow the judgement and doubt to find a space in my mind where they could reside in the background. By including them in my process, I was able to continue training with some amount of inner strength until I succeeded.

There were also periodic explosions of frustration. I’d find myself gritting my teeth and sweating in fruitless attempts to move the object. Once in a while, I’d catch myself pressing my hands against the glass far too much for safety’s sake.

Those were the moments I would stand up and take a walk, get a glass of water, and reset myself before beginning another session. I was bringing new unconscious habits to the surface, and learning how to respond to them. Because of my previous meditation training, I trusted that relaxation was the key to success.

In time, my doubts and frustrations were reduced to periodic murmurs. Then two other challenges arose: boredom and sleepiness. I was already familiar with these through my previous meditation training. There will be some natural excitement in the beginning of your training with Meditation X, and this will keep boredom and sleepiness at bay for a little while.

Remember that during an entire telekinesis session you will be sitting quietly with your eyes open, looking at only one thing, the object. For some number of sessions, days, or weeks, this object will remain motionless.

Naturally, the initial excitement will eventually wear out. This will leave your mind less stimulated. Since you will have been applying the instructions

to relax your body and mind at the outset of each session, this will help maintain your focus on the object. However, the quiet focus will invoke boredom.

I initially regarded the accompanying boredom of this stage and its resultant sleepiness as problems to be eliminated. In traditional meditation instructions, boredom and sleepiness are recognized as standard obstacles to be overcome.

However, through repeated sessions and, I must admit, by accident, I realized that sleepiness *held a secret* for moving objects with the mind.

Before we discuss that secret, let's talk about sleepiness and various types of brain activity.

"Sloth and Torpor" are considered one of the "Five Hindrances" to meditation, taught across various Buddhist schools. They are generally related to boredom and sleepiness. The other four are desire, ill-will, restlessness, and doubt. Reviewing earlier pages in this book, you'll see that those have already been mentioned indirectly.

Some, but not all, teachers would guide a meditator to avoid and overcome sloth and torpor with different techniques. They might suggest contemplating the benefits of meditation. This leads to a rising inspiration and increased mental alertness. They might suggest contemplating one's mortality and the fact that we all have limited time to do our spiritual work, and this too might increase one's mental alertness.

There are many other methods, yet all of them have one goal, to avoid sleepiness so that one can continue meditating in the prescribed way.

I offer an alternative approach toward boredom and sleepiness. After years of meditation and researching liminal states of consciousness, I have come to regard sleepiness as a significant gateway for a variety of metaphysical phenomena, including telekinesis.

Whenever we move from a state of alert wakefulness into sleep, we pass through a type of awareness known as the hypnagogic state. When a person is able to maintain awareness while entering this stage, he or she can experience flashes of light and other imagery, as well as random sounds and voices.

There are even more profound characteristics of the hypnagogic state. It can produce high levels of inspiration and creativity. For example, Thomas Edison trained himself to go in and out of this state by holding ball bearings in his hand as he drifted off to sleep. As he crossed the threshold to unconsciousness, he'd drop the balls, and the sound would rouse him out of

that state. He would then return to full consciousness, retrieving new and creative ideas from his deeper awareness.

We can also use the hypnagogic state as an entry point for lucid dreaming, and as a departure point for the out-of-body experience. To say that these are altered states of consciousness is an understatement. I can say, from my own experience, that these are entirely different ways of experiencing one's essential *state of being*. It is beyond the scope of this book to go further into these experiences, yet the point should be made that consciously approaching sleep, as we can do during a meditation session, has wonderful potential for personal discovery.

The most common effect I experience when releasing the struggle against sleep during meditation is that after my surrender, I tend to dip into the hypnagogic state for some time and then spontaneously return to waking consciousness feeling a rush of fresh energy flowing throughout my body. This energizing effect also spreads to my mind. The degree of peace and clarity that occurs at that point of the session is far beyond any that I may have cultivated before becoming sleepy.

There were many times during my early telekinesis sessions when I would become bored and sleepy. The ordinarily turbulent thought patterns had settled down while I maintained my intention and attention on the object. As sleepiness arrived, I would either enter a daydream or dip into the hypnagogic state. It was often *while entering* those states that I would notice the object starting to move.

Other times, the object would instead begin to move as I was *coming out* of those liminal states and returning to normal waking consciousness.

Let's pause to review the wavelengths of brain activity before going further.

<u>Brain Waves and Types of Awareness</u>

- Beta is primarily related to full conscious awareness and task completion.

- Alpha occurs during daydreaming, relaxation, and light meditation.

- Theta goes deeper, into profound meditation and sleep. Theta has also been associated with energy healing.

- Delta occurs during deep, dreamless sleep.

- The REM stage (Random Eye Movement) stage is associated with the dream stage of sleep, which can occur when just entering sleep or after having passed through alpha, theta, and delta.

- Gamma waves have recently become more well known. They are the fastest and most subtle frequency of brain waves and are associated with feelings of love and altruism.

During my training sessions, I would notice the object move as I dipped into and out of sleepiness and day-dream. This helped me realize that a special type of relaxation was effective for telekinesis. This state seemed to occur when I was in a type of "alpha/theta" state of mind.

There is a psycho-spiritual implication in this idea. Our ordinary everyday mind, the one in which beta level waves occur the most, is *not* all of who we are. This beta state correlates with egoic functioning. Even though it is the most prominent aspect of mind while we are awake, it is only a segment of our whole nature.

Moving an object when in the beta state is more difficult than when in the alpha/theta states. It's like trying to row a boat with the anchor dragging along the sea bed below. It seems that approaching this from a purely egoic point of view increases the sense of limitation. Ironically, all the ego wants to do is be free. Yet, to ignore the non-ego aspect of ourselves as experienced in alpha, theta, delta and gamma states, diminishes our potential for engaging our world.

Let's use the analogy of a movie projector and a screen. The physical body and the subconscious mind are the projector, sending light-energy across space toward the screen. The egoic self is like an unruly child, standing up and blocking the light path between the projector and the screen. This child wants to get involved and help the show along, hindering it instead.

Relaxation, patience and non-aggression help get our egoic selves out of

the way. Then the rest of the process takes care of itself. Isn't this what we learn through conventional meditation?

In telekinesis, the ego doesn't move the object. The deeper self does. Why? Because it doesn't have the sense of separateness from the external world that the egoic self has. Meditation X helps bring all aspects of ourselves together by joining the conscious and subconscious minds.

Therefore, please *allow* sleepiness and boredom in to your sessions. This is the secret I alluded to earlier. Don't be hasty in rejecting the daydream states that will come and go. Keep your eyes on the object all the while, and your deeper consciousness will take care of the rest.

This is not a complete rejection of the egoic self, for it is also an important part of our identity. The point is that, over time, the egoic consciousness and the deeper consciousness can learn to work together to develop a more integrated self.

Clearing Away Doubts

There is one particular storyline that will probably arise in your mind when you begin your telekinesis training. It is the question, "How could I possibly move something *out there*?" Once you succeed at moving the object, the question will change to "How is this happening?" Of course, these are the same question.

Asking that question during a training session will naturally lead to more follow-up thoughts of theories and beliefs. This kind of thinking comes from the same place other storylines do, the beta-level conscious mind. We already know that this kind of beta-level thinking only hinders the process. The solution is of course to just recognize those thoughts when they arise, let them go, and return to applying the instructions regarding attention and intention.

Still, the question of what makes this phenomenon possible is valid and worth contemplating. It's best if we begin by removing the standard theories which skeptics often propose, that the movement is being caused by wind, heat, or static electricity.

If you are like me, you might have doubts yourself. We all have a skeptic inside of us. True skeptics are open minded and willing to consider all available data, while pseudo-skeptics discard any data which contradict their biases. We're all biased, but it doesn't need to be an obstacle. We can acknowledge and include that tendency as we mature.

Let's confront the ideas of wind, heat, and static from the outset so you can begin your training with a mind free of those doubts.

The Fallacy of the Wind Theory

The first level of training involves developing an energetic connection with the object while it is unprotected from air movement in the room. It is the easiest and fastest way to develop that connection. Once that connection is made, you will easily see that your intention and breathing pattern have a direct effect on the movement.

Yes, the object will move because of air movement in the room, as it is difficult to completely enclose a room in order to prevent a draft. Yet once

you have developed a connection with the object, you will notice that the way the object moves is particular. You will soon be able to tell the difference when the object is moving because of wind compared to when it is moving because of *you*.

At subsequent levels of training, the object will be covered by a large glass container. This will completely remove wind as the cause for movement, putting the matter to rest.

The Fallacy of the Heat Theory

At the second level of training your hands will be in contact with the glass container covering the object. Is it possible that the hands could warm up the glass enough to heat the air inside the container? Would that produce convection, thereby causing the air inside the container to circulate, moving the object?

In the beginning, I sat for very long periods of time with my hands on the glass without producing any movement. This fact alone shows that my hands were unable to produce enough convection to move the object.

Once I succeeded in moving the object by developing my breathing technique, I could correlate the object's movement with my intention and energy. I noticed that on the inhale, the object would move in one direction, and as I held my breath in, it would pause. Exhaling, it would begin to turn in the opposite direction.

Though it didn't always happen in this pattern, enough experiments proved to me that the relationship between my physical breath, flow of subtle energy, and intention had an unmistakable influence on the object.

When you are able to move the object while your hands are off the glass, in your lap, or while you're standing several feet away you will fully dispel the heat theory.

The Fallacy of the Static Electricity Theory

When doubters watch me do telekinesis when I'm wearing a long-sleeved shirt or a sweater, they suggest that the static from my clothes is the cause for the movement.

Can static affect the object? Absolutely. Just not the way they believe it

does, though. It *prevents* movement.

Static behaves like a magnet, attracting an object or a field of objects and pulling them in a particular direction. Have you ever taken a balloon and rubbed it against your hair? Did your hair stand up, or did it dance around? It stood straight up. The static effect is a constant force in one direction.

When I have held an electrically charged object, for example a plastic cup which I just rubbed against my sweater, close to the telekinesis object, the effect was obvious. If I moved the charged cup in one direction or another, the nearest end of the object would follow it with precision.

The influence of static is far stronger than that of the subtle energy involved in Meditation X. Telekinesis is a gentle force. If I set the plastic cup down and tried to move the object with my own energy, it would remain frozen, held in place by the static charge.

I realized this by accident early on, when one day the object seemed unwilling to move, no matter what I tried. After examining the glass container that was covering it, I noticed a layer of dust had accumulated on it.

I wiped off the dust and tried again. It responded to my intention within a minute. I understood that a static field had developed over the glass due to the accumulated dust particles, freezing the object in place.

Thus, static is to be completely avoided during a meditation session[9]. Avoid wearing long sleeves made of static producing material when you're first training.

Once you are able to stand several feet away from the object while making it move, you should be rid of any doubts concerning static, heat, or wind entirely. Having removed those doubts, we can proceed to the next question, "How is this even possible?"

Interconnectedness

The Flower Ornament Sutra of the Mahayana Buddhist tradition offers a philosophical response to the question of what makes telekinesis possible. This sutra refers to Indra's net. Indra is a god within the Hindu pantheon. In the sutra, his net serves as a metaphor for the interdependence of all phenomena in the universe. It stretches in all directions, like an infinite spider web. A multifaceted jewel sits at each intersection of strands, and each facet reflects all the other jewels in the net. Each jewel, then, is a hologram of the entire universe.

Indra's net is a way of understanding *karma*, the cause-and-effect relationship between seemingly separate entities. It also indicates that everything is in relationship with everything else. It seems to say that telekinesis doesn't happen through the creation of a new link between a person and the object, but that it happens because those two are *already connected* by virtue of their existence within this universe.

For thousands of years, philosophical concepts like Indra's net have been regarded as ways to understand reality. And until the development of the modern western sciences, spiritual philosophy could have satisfied a person's need for understanding.

Such philosophies have been the basis of behavior intended to affect people's lives. Humans have prayed, sung, danced, dreamed, meditated, and made offerings since the dawn of time. The most important reason why these practices have been handed down generation to generation is that they work.

People who have attended group meditation sessions or long retreats know those moments when they truly *felt* like everyone in the room was in sync with one another. That moment of oneness was an experience, not a belief. If we pay attention, we can feel each other's energy. This is well known by healers and mystics across the globe.

In daily life, synchronistic events and psychic moments frequently show us that we have access to information beyond the five physical senses.

Many followers of the New Thought movement, people who practice the ideas of "The Secret," "The Law of Attraction," or "The Power of Intention," have experienced real changes in their lives, simply by changing the way they use their *minds*.

Since the development of the physical sciences, however, there has been a demand for the explanation. We want to understand the *mechanism* by which this phenomenon functions. Though many of us believe we're all connected, what we want to know today is, "How?"

Quantum mechanics might be the closest we can come to a nuts-and-bolts understanding of interconnectedness. Because of that it provides scientific explanation of ancient spiritual concepts.

Quantum physics is largely associated with spirituality because of its theory of the "observer effect." The observer effect is a concept that arose when scientists discovered that the behavior of subatomic particles changes depending on whether there is *conscious observation* of the event.

Until the observer effect was recognized, a person's mind and thoughts had never been considered integral to the functioning of physical reality.

While quantum experiments measure the effect of consciousness upon photons or other subatomic particles, telekinesis is done on the macro level, using an object you can see with your very own eyes.

Additionally, scientific experiments done in the laboratory have shown that prayer, energy healing, and other forms of non-physical transmission have a direct effect on bacteria, plants, animals, and humans.

Admittedly, I'm not a physicist and my understanding of quantum theories is limited to books written for the general public. Even still, quantum physicists themselves *don't fully understand quantum physics.* They may understand mathematics and physics well enough to predict the results of complex experiments. Yet, they can only postulate about the deeper *why* behind these mysterious interactions.

Nevertheless, if you are interested in investigating a possible connection between telekinesis and quantum physics, here are some touch-points to help you get started on your research.

The physicist David Bohm offered a theory concerning Implicate and Explicate Orders of reality. He used the concept of a hologram to explain that on the deeper level, the implicate order, everything is a singular, non-divided reality. The explicate order is that level where people, objects, and phenomena *seem* distinct and independent from each other. This order emerges from, and is dependent upon, the other. Doesn't this sound like Indra's net?

Could the implicate order be the arena where our subconscious mind and spiritual-self operate? Is the explicate order the domain of the seemingly

separate personality, the ego?

Another physicist, Erwin Schrodinger developed the idea of particles being *entangled*. Entanglement describes how two particles sharing the same characteristics can be separated by a great distance yet still have a relationship with each other. The relationship is demonstrated by changing a characteristic of one particle, for example its "spin," then *watching* the separated particle simultaneously change its spin to match its partner.

Experiments testing this idea have already been done using photons separated at distances of many miles. Although this effect has been verified, no one yet fully understands how it happens.

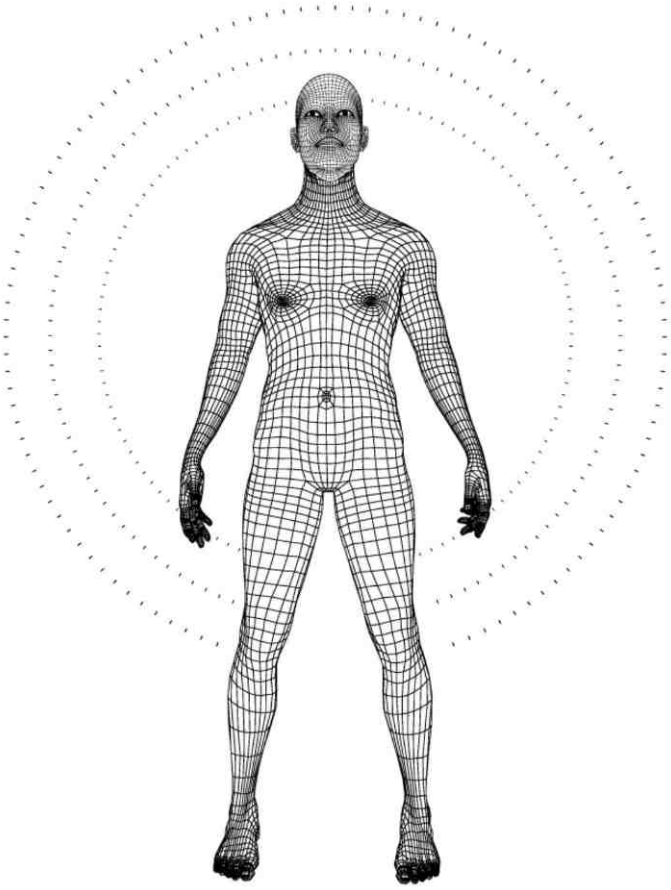
Along with the observer effect and entanglement, other topics I recommend for science-minded practitioners are morphic resonance, the zero-point energy field, biophotons, and torsion fields[10].

Because this is a meditation book and not a science book I'll end this conversation with a small but significant detail. Ideas like non-locality and entanglement tell us that when a distant particle is being affected, it is not through a force of energy being sent across space impacting it. There seems to be *no signal*, only a relationship[11]. Nothing, no *thing* is being transmitted across space. Rather, it appears the act of observation alone is the determining factor.

The meditation instructions you will learn here include using the act of observation and the transmission of subtle energy across space as though they are a signal initiated by consciousness. But what is really happening?

The instructions *work*, yet like a quantum physicist admitting he doesn't know the underlying *How*, I don't know the real *How* of telekinesis. It's possible, when moving the object, that we're not really sending subtle energy across space at all. Perhaps forming a relationship with it, becoming *entangled* with it, is the principal cause. Regardless, it's legitimate, and Part Two will teach you how to do it.

Part Two: The Practice



Easy Reference List for Online Videos

The videos below are mentioned throughout the chapters in this part of the book. They are listed together below for easy reference during your training. The individual web pages for each of these videos are **not** listed on the website's menu. They are only available, and intended, for purchasers of this book. In some instances, two related videos share the same address.

Breathing Technique
www.MeditationXBook.com/Breathing

Entrainment
www.MeditationXBook.com/Entrainment

Hands On Glass
www.MeditationXBook.com/HandsOnGlass

Transitioning to Hands Near Glass
www.MeditationXBook.com/HandsNearGlass

Hands Near Glass
www.MeditationXBook.com/HandsNearGlass

Transitioning to No Hands
www.MeditationXBook.com/NoHands

No Hands
www.MeditationXBook.com/NoHands

Meditation X
www.MeditationXBook.com/MeditationX

Standing Meditation
www.MeditationXBook.com/Standing

Entanglement
www.MeditationXBook.com/Entanglement

Two Objects in One Container
www.MeditationXBook.com/TwoInOne

Three Objects Front to Back
www.MeditationXBook.com/FrontToBack

Three Objects Side by Side
www.MeditationXBook.com/SideBySide

Four Square
www.MeditationXBook.com/FourSquare

Moving the Object from Another Room
www.MeditationXBook.com/AnotherRoom

Two People One Object
www.MeditationXBook.com/TwoPeople

Extras
www.MeditationXBook.com/Extras

Materials and Preparation

First, you will need a sewing needle or pin, and a base to insert the upright needle into. You could use a pencil eraser, a cork, a small bar of soap, or a candle. The base should not be any kind of material that could hold or transmit static, such as metal. Stick the needle or pin into the base so that the sharp end is up. This is where the object will be placed. The reason for putting the sharpest tip up is to minimize friction between the object and the needle tip as much as possible.

Then you'll need a rectangular piece of tin foil the length of a finger, and about half as wide as that. Fold the tinfoil lengthwise so that it is shaped like a tent. Balance the tin foil upon the needle. Be careful not to pierce or indent the tin foil. Placing it as gently as possible on the needle should prevent it from getting stuck. The piece of tin foil is now your "object."

You could use a similarly sized piece of paper instead, but it may prove more difficult than the tin foil. I weighed both types of objects on an electronic scale and was surprised to see that the paper was four times heavier than tin foil. Both are extremely lightweight objects, yet the relative difference is significant. I recommend starting with the lightest material available, tinfoil. After becoming successful with it, you could repeat your development through all the stages with something heavier, like paper.

You'll also need a painter's mask, handkerchief, or anything you can use to cover your nose and mouth. This is to prevent your breath from interfering with the object at the earliest stage of your training when the object is uncovered. Until you begin training with the glass cover, you'll also want to use a room where there is as little air movement as possible.

Close any windows and turn off any devices like fans, air conditioners, or heaters. The air needs to be as still as possible. The table should be free of any other objects, especially electronic devices that could potentially cause the object's movement. If you have a meditation space at home, or some clean quiet corner with few distractions, this would be an ideal place to do your telekinesis practice.

After the first stage of training, you'll need a glass container with a straight, even lip. The best kind is a basic cylinder, like a very wide flower vase. Look for one with thin glass, not more than 1/8 inch (1/3 centimeter) thick. It should be at least 6 inches (15 centimeters) in diameter and 10 inches

(25 centimeters) tall. In the United States these can be found in hobby stores and fabric shops that sell floral or seasonal decorations.[12]

When training with the glass container, be sure there is no static charge on the glass whatsoever. You can test this by seeing if a strand of hair, small pieces of Styrofoam or a strip of paper clings to it when dangled next to it. If these materials cling to the glass, you'll need to remove the static. Wipe it clean of dust, or even give it a rinse if necessary. Remember not to wear long sleeves made out of static producing material such as fleece made of wool or polyester.

Most glass containers are evenly made and prevent air from passing between the edge and the surface of the table. If you want to be sure that external air movement won't affect the object, you can use masking tape to seal the edge of the container to the table after you've placed it over the object.

When you lower the glass container over the object, do so slowly. The air disturbance will cause the object to spin for a few seconds, and if it moves too quickly it will fall off the needle. Also, when finally landing the glass onto the table surface, do so gently to prevent a hard impact, or it may cause the object to fall off the needle.

The object and the glass container should stay out of direct sunlight or other ambient sources of heat. You should even avoid placing a hot mug of coffee or tea anywhere nearby. Even though these are unlikely to heat the air inside the container, we need to avoid any alternative causes of movement.

As in any type of meditation, it's best not to be distracted by hunger, thirst, or other bodily needs during a session. Have a snack and go to the bathroom before you begin. That way, you'll be able to sit in front of the object for a sufficient period of time without needing to get up. Fighting an urge during the session can weaken your will and attention.

Tinfoil, folded and balanced on the sharp end of a needle.

Above, using a regular table and chair.

Below, using a meditation cushion and a low table.

An important note about selecting your glass container: Stores sell glass vases of varying wall thickness. It is important to choose the thinnest glass available to you. The first picture below, with a wall thickness of 1/8th of an inch (1/3rd of a centimeter), works well.

The second photo is of a container with a wall twice as thick, and this is enough to confound even the most experienced practitioner. Thicker walls may contain minerals prone to electrostatic accumulation, which is counterproductive for telekinesis.

The Breathing Technique

The breathing technique is called “the mind-stopping breath,” and is designed to have an effect on how energy flows inside your body. It may also have an impact on how your brain functions. As we discussed in Part One, the relationship between breath and awareness has been well established by various traditions.

If you practice techniques such as the pranayama methods of Hatha Yoga, like pooraka (inhalation), kumbaka (retention), and rechaka (exhalation), then this will be easy for you to adopt. In the spirit of avoiding dogmatism, I also recommend that you experiment with whichever technique you already use in your own spiritual practice, and see if that is also effective for telekinesis.

You will *not* be using this technique throughout the entirety of each meditation session. There are specific stages and reasons for using it, and after much practice, you may not need to continue using it at all.

At the first stage of training, you will be working toward establishing a link with the object and discerning when it is moving because of your mind/energy and when it is moving simply because of a draft in the room. You will experiment by going from using solely your intention, to using your intention in combination with the breath.

When using the glass container in the remaining levels of training, you will begin each session with several rounds of the breath in order to tune your mind, relax your body, and help the energy start to flow.

Beyond that, you can do one or two rounds of the breathing anytime you need to refresh your mind or if your attention and intention have ceased after becoming completely distracted.

Once you have succeeded at moving the object, you will want to spend some time experimenting with your breathing. You’ll want to note how each stage of the breath, the inhale, retention, exhale, and vacancy affects the behavior of the object. Careful observation over repeated sessions will reveal a lot about the relationship between breathing, subtle energy flow, and consciousness.

After a while, you’ll be able to set the breathing technique aside for an entire session, or perhaps use it only once or twice at the beginning to “kick-start” the object’s movement.

Here are the various stages of the breathing technique. Try to practice each one individually as you read each section here so that by the end, you can combine them into a complete cycle of breathing.

Inhalation

Like a singer or a horn musician, you will want to use your diaphragm to breathe. The diaphragm is the wide swath of muscle beneath your lungs and above your stomach. When it contracts, it moves downward, extending and expanding your lungs so that they draw in fresh air. To make room for this expansion, your belly must protrude outward.

Take a slower than normal in-breath right now, and look down at your body. Does your belly expand out, or does your abdomen stay frozen while your rib cage and shoulders rise upward?

If you realize that you're not using your diaphragm, it's easy to make the necessary adjustment. Simply place your hands on your abdomen, and make the intention to keep your shoulders and chest relaxed as you breathe in. Then encourage your belly to bulge out as you inhale. Feel the belly's movement beneath your hands.

Done slowly several times, this begins to feel like a very relaxing exercise. Initially, though, it can give rise to subtle feelings of vulnerability. When people are in a traumatized state of fight, flee, or freeze, their brain calls on all muscular resources to help capture each breath of air. Thus, the neck muscles work to pull up the uppermost ribs. Muscles throughout the chest and torso also help to pull on the ribcage. Meanwhile the belly remains drawn in and tight, as a form of protection.

Unfortunately for many of us, this has become our default breathing patterns because of the stressful nature of modern living. You probably already know that the state of the body can have a direct effect on the mind, and vice versa.

If you are used to feeling defensive because of trauma-breathing, then it makes sense that you would feel slightly vulnerable when trying a more relaxed style of breathing. It would naturally feel like you are letting your guard down. Stay with it, and that feeling will be replaced by more enjoyable sensations of ease, and a more positive state of mind.

Once you know you are able to use the diaphragm to breathe in a relaxed

manner, see how full a breath you can draw in without straining. Can you do it so it feels as if the breath is filling up past your collar bones and into your head? In this case, it's perfectly acceptable if your shoulders rise up because they're no longer being pulled up by your neck and chest muscles. Instead, they're floating up due to the pressure rising from the abdominal region.

Retention

It is important to hold the breath in a way that doesn't strain the body. The artificial way to hold the breath is to contract the throat or purse your lips against the air pressure coming up from the lungs. Try holding your breath once this way, just as an experiment, and you will notice that your belly reflexively pulls inward toward the spine when you contract your throat.

Instead, hold the breath in by keeping your diaphragm contracted. Practically speaking, just try keeping your belly sticking out. Keep your throat soft and relaxed. Imagine that the air inside is resting heavily on the bottom of your lungs, right above the belly. As long as your belly is protruded, the air will remain inside *without* pressing up against your throat or mouth.

Once you have successfully learned to hold your breath this way, take a few natural breaths before continuing with the instructions below.

Exhalation

The exhalation has two parts, and should be done at least as slowly as the inhalation, if not a little slower. Don't compress your chest to breathe out, but gently release the contraction of your diaphragm. To do this, just relax your belly and let it return to its natural position while the air starts to leave through your nose or mouth. This is the first part of the exhalation.

In the second part, which continues smoothly after the first, gently squeeze your abdomen to draw it even closer to the spine. This will serve to move the diaphragm upward more, helping to empty out the lungs as you continue letting air out.

Try it once, noting how empty your lungs feel, and how much you were able to draw your abdomen inward. Take a few moments to breathe normally, then try again several times. You'll gradually increase your ability to draw in your abdomen and expel all the old air.

Please be careful, and don't do this in a way that causes discomfort, pain, or dizziness. There is no advantage in being able to hold your breath for an extreme amount of time.

Vacancy

The stage of holding the breath out, vacancy, is similar to retention. The only difference is that instead of keeping the abdomen protruded outward with lungs full of air, the lungs are emptied and your belly is drawn in as far as comfortably possible. You might be able to remain vacant for the same amount of time you can retain the breath.

The Complete Cycle and the Mental Blip

Now, put all four stages together. Inhale fully, retain the breath for several moments, exhale completely, then pause as long as is comfortable before inhaling again.

After you can do two or three cycles in a row, pay attention to your mind during the peak of the retention and vacancy stages. If you watch your mind carefully, a fast and subtle shift occurs in your awareness, which I would describe as a "mental blip."

You could think of it as a rapid, yet subtle, flash within the mind. It's a very brief interruption in the process of perception. It can seem to undercut whatever flow of thoughts are playing in the moment, almost like a "reset" button, or when a CD player gets jostled and skips a track.

These are general descriptions, so please don't be attached to them. The best thing to do is to just watch your mind as you do several cycles of the breath, and keep a lookout for what you might identify as the mental blip. If you don't notice it, don't worry about it. The technique will still work for you.

The peaks of the retention and vacancy stages of the breath are important because it is at these points of the mind-stopping breath when the object is likely to begin moving. One theory is that the changes in your body's internal pressure, particularly in or near the skull, could be affecting some part of the brain. Whether the brain then transmits a signal or suddenly shifts its electromagnetic frequency in a particular way is unknown to me.

Another theory is that the mental blip somehow diminishes the influence of the conscious mind upon the unconscious, or upon the flow of subtle energy itself. If we remember the example of the movie projector and the child in Part One, we could say that the mental blip causes the child's knees to buckle. He collapses, no longer obstructing the flow of light from the projector to the screen.

Like pranayama and other spiritual breathing methods, this technique helps the body absorb more *prana*, life-force energy, into the body. This, of course, is an asset during telekinesis practice.

The video for this practice is found on
www.MeditationXBook.com/Breathing

Entrainment

The first stage of the practice is about connection. You will *entrain* with the object, developing a relationship with it. Your relationship will be strong enough to pause the spinning object and then reverse its direction, all through the use of your intention, attention, and the breathing technique.

Beginning an entrainment session. The mask is to minimize disturbance from the breath.

Sit down with the object before you on the table. As you adjust your seating position, the air disturbance will move the object, so try to move slowly. Regardless, it's fine for the object to wobble and spin because of air movement during each entrainment session. You'll eventually be able to notice when it moves by telekinesis.

Begin by slowly positioning your arms wide, with your hands at the either side of the object. Your palms should be facing it. Be careful not to touch the table with your hands.

Look at the surface of the tinfoil or paper, whatever material your object is made of. Remember that your energy will be attracted to wherever you place your attention. Where your eyes go, your attention goes.

Use a gentle gaze and take in the entire object. There is no need to strain your eyes. Notice the creases, folds, colors, and other features. Look with a sense of mental openness. Look without trying to extract information from the object, and without filling your mind with verbal commentary, opinions,

and such.

This is a type of “direct seeing” in which your perceptions are kept pure because of the absence of mental commentary that usually follow immediately after the arising of a perception. You want your attention directly on the object, not on your *opinion* of the object.

Of course, it is inevitable for some mental noise to occur in the background, and that’s fine. Don’t try to suppress your thinking activity, just let it float by like clouds in the sky. The key is to keep your mind and body relaxed as you do this, and with repeated practice you’ll find that your mind naturally quiets down with time.

In Part One, we discussed the role of intention, and the subtle way it can be experienced in your mind. Now you will begin applying your intention in order to cause movement in the object.

Simply give rise to the intention that the object will move. Then hold the intention steady as you keep your eyes on the object. Do not be concerned about which direction it will turn, or how fast. Keep it simple. Just intend for it to move.

Slowly move your hands toward the object while keeping your eyes on it and maintaining your intention. Don’t be concerned if it is still spinning or wobbling because of air movement. When your hands are close enough, the energetic connection will change the behavior of the object enough for you to tell when it’s moving because of *you*, and not because of the air movement.

It will be obvious when you’ve established your connection because the object will react in specific ways. It might stop moving suddenly, reverse the direction of its spin, speed up or slow down, or change the quality of its movement by becoming smoother and more constant. Even if the object was turning the whole time due to air movement in the room, its behavior will noticeably change once your influence has taken effect.

Showing how close to bring the hands during entrainment.

When your hands are almost close enough to touch the object, pause. Take a few moments to see what happens while you apply your intention. Regardless of what happens, slowly widen your arms to their original positions. Watch for any changes in behavior as you do this. You'll want to find the boundary where it seems like the object responds to you, and then simply spins because of natural air movement.

Repeat this process of bringing the arms close and widening them again over and over again until the object seems to react specifically to you. A session of entrainment can last up to thirty minutes. It is also possible to make your connection in five minutes or less. Still, it is best not to expect instant results.

After a couple of sessions, you can introduce one more technique, the mind-stopping breath. Begin with applying the technique gently. Try doing one cycle of breath when your arms are wide, then one more when they are half the distance to the object, then again when they are a palm's width away from it. Pause your arms at their closest point and complete several cycles of the breath. Then reverse the process.

As you breathe, be sure to soften your body, from your head to your toes. Try to relax your muscles even more with each exhalation. This will serve to promote the flow of energy toward the object.

While doing several rounds of the breath, rest your hands on the table, starting at two palm's distance from the object. Give it a few moments to

behave naturally so that you know how the air is affecting it. Then apply your intention while gazing at it, and continue the breathing technique. Remember to pause at the peaks of the retention and vacancy phases.

If, after several cycles, the object is still moving the same way, bring your hands closer to it. Stop using the breathing technique for a few minutes. It's possible that your return to normal breathing will affect your energy a different way, finally causing it to move differently. If nothing happens, begin a new cycle of the breathing technique. Notice the mental blips while you continue gazing at the object.

Let your conscious mind relax at the same time. This means, "Don't push with your mind!" Instead, maintain a graceful sense of *allowing*.

Give yourself several sessions for a connection to form. Though this might seem to be about practicing techniques, it is also about the simple accumulation of time spent in front of the object. It helps to think of this phase as the time your subconscious mind and your energy need to "figure out" how to affect the object.

You will eventually find your ideal distance between your hands and the object, where it seems to respond to you the most. *Closer is not necessarily better*, so be sure to experiment with your arms wide, narrow, and in between those distances.

How can you know for sure that you've entrained with the object? At this stage, it's about noticing how each stage of the breathing cycle changes the movement of the object.

For example, at the peak of the retention, you may see the object "freeze" its movement. Then as you exhale, it may begin to spin, either in the same direction or the opposite. Then at the peak of the vacancy, it might "freeze" again, then begin to move as you inhale.

Or, it might just reverse direction at the peak of the cycle. It could pause while you're inhaling, then begin spinning again afterward. You'll have to experiment over several sessions to see how it responds to you.

If you already understand that the physical breath affects your internal energy flow, then you understand why the object responds differently at certain stages of the breathing cycle. Your energy field can expand, contract, flow and freeze for different reasons. Your breathing is one of those reasons.

You will want to practice the entrainment phase until you are sure there is a direct relationship between the cycles of your breath and the movement of the object.

The video for this practice is found on
www.MeditationXBook.com/Entrainment

Preparatory Meditation #1 – Hands on Glass

Now that you've entrained with the object, you're ready to begin the first meditation practice. Instead of covering your mouth and nose, you'll be covering the object with the glass container.

This will feel very different from the entrainment stage, mostly because the object will not move for you for some time. Obviously, you will contend with the physical barrier of the cover. There is also the psychological barrier as well, as this might challenge your confidence in your abilities.

Physically, your energy will have to "find its way" through the glass to contact the object. This is just a theory, of course, but it seems to fit the scenario. At the very least, you don't want to get lost figuring out how this works during a session, so keep this theory in the back of your mind and leave it at that. This tendency to "figure it out" during a session is another psychological barrier.

If impatience or frustration arises because the object doesn't immediately move, part of you might begin to think that this is an impossible task. You might say to yourself, "Of course it moved without the cover, it must have been the heat from my hands!" or some other statement of disbelief.

I practiced this stage almost daily for two and a half months before the object moved for me. It will likely move sooner for you because you have these instructions, which I didn't have. But it will still take time, perhaps days or weeks of sitting without seeing any movement.

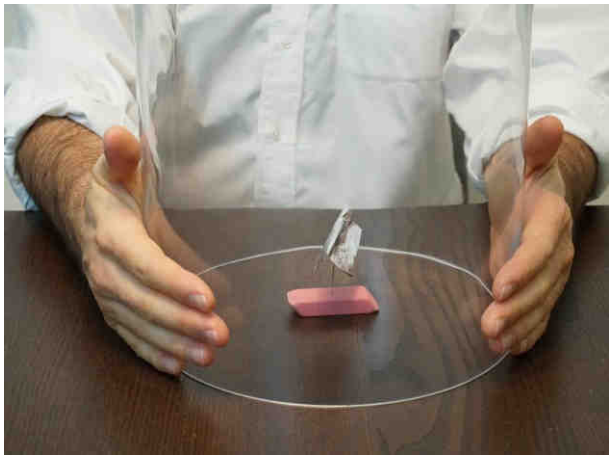
This is why you must regard this stage as meditation, regardless of whether the object is still or in motion. Each session is a required investment of *time*.

Rest assured, the object will eventually move. Until then, you will be practicing mindfulness (of the object) and relaxation (of your body and mind), and watching the ever-shifting states of consciousness that occur along the way.

Sit at a height that allows you to clearly see the object through the glass cover. Because you are depending on your sense of sight for the placement of your attention, it's important that you have as clear and unmodified view as possible.

Begin the session by spending just a couple of minutes entraining with the object while it is uncovered. Once you see that the object is responding to you, place the cover over it. It will continue spinning for a few moments while the air inside settles, and then it will come to a full stop.

Rest your arms comfortably on the table, so that your palms and fingers are placed against the sides of the cover, on either side of the object. They should not *press* against the glass, but only touch it gently. Keep the muscles in your hands and fingers as relaxed as possible.



Telekinesis with one's hands in contact with the glass.

Just as when you were initially entraining with it, gently gaze at the object. Pay attention to every detail, then look at its entirety. Completely ignore the glass. Look past it, seeing past any reflections or smudges. Pretend that it's not even there.

Apply your intention for the object to move while you look at it. Remember that this is a wordless, non-conceptual effort. It may feel like a silent impulse, or a gentle non-physical nudge from within your mind.

Then, go through several cycles of the mind-stopping breath. Whether or not the object begins to move, take a break from the breathing technique.

Breathe normally while continuing to watch the object and applying your intention. After several minutes, do several more rounds of the breathing technique, then go back to ordinary breathing. Repeat this transition from the special technique to regular breathing throughout the rest of the session.

Sit with the object for at least thirty minutes at a time. Even if you become distracted or agitated, do your best to stay present with it, just as you would with conventional forms of meditation.

Time and Awareness

Remember that energy accumulates over time. Even if it appears as though nothing is happening, trust that a deeper connection between you and the object is being established.

What is most important, during these long periods of non-movement, is that you keep your attention and intention upon the object as consistently as you can. Also, check your physical state periodically. If any part of you has become tense, take a moment to exhale and soften those muscles.

You can experiment with the breathing technique in various ways during a session. You could try holding your breath in or out a little longer than normal, and see what happens. You could try to slow down the exhale and really relax your mind further as you do so. Whatever you do, keep your eyes on the object so the energy knows where it's supposed to go.

Earlier, I suggested that you remain present to the object as much as possible during a session, as you would with any other type of meditation. Now I must introduce a contradictory instruction which pertains to daydreaming as we discussed in Part One.

Once in a while, boredom or tiredness will cause your mind to wander, especially before you've first succeeded at moving the object while covered by the glass container. In conventional meditations, the instruction is typically to come back to your breath, your visualization, your mantra, etc. and refresh your awareness.

In Meditation X, though, you'll want to *take advantage* of the fact that you've likely shifted from the beta (ordinary thinking) stage of awareness, to the alpha (daydreaming/meditation) stage, and perhaps even the deeper theta state. When you've noticed that you've become lost in a daydream, *try to remain there* while maintaining your intention for the object to move.

Actually, this is something that develops naturally without even trying. After several sessions, you'll notice that while you drift in and out of a daydream, your intention and part of your attention still remain on the object.

It's as if your smaller self, the egoic mind, has left the room to go play in another mental scenario, the daydream. Meanwhile, your bigger self, the subconscious mind, keeps to the present task of building a connection with the object.

This doesn't mean that you should remain in the daydream state as long

as possible, though. After a few minutes, you'll want to gently bring your conscious attention back from the daydream. We could describe this as a *reunion* of your smaller self with your bigger self.

This transition, the reunion, is crucial because it might be the moment when the object *finally begins to move*. As you draw your conscious awareness back to the situation, try to keep it soft, the way it felt in the daydream.

You want to retain the softness and deep relaxation of the daydreaming mind and blend it with your attention upon the object.

As you bring your whole mind together this way, exhale a little bit longer and slower than usual. At the same time, make an extra effort to soften the muscles in your body and relax all tension, especially in the arms, hands and chest.

Relaxing with the Object

More specifically, relax *toward* the object. Or, feel that as you relax, the object relaxes *with* you. You might take the attitude that you and the object are completely united in the sphere of experience, that you and it are *one*. So, not only are you relaxing, but so is the object, and so is the space *between* the two of you. It's important not to overthink this concept while you're doing it. Just experience the whole situation as a field of relaxation.

You may notice that while this unified sphere of you/object/space-between is relaxing, a further shift of awareness may occur. It can feel like a very brief, unclear, and groggy sensation, as if your mind was slightly out of focus. I suspect that this is the mind's transition from the deeper alpha/theta states to a shallower beta/alpha state. Ideally, you want to retain as much alpha (calm and open awareness) as possible while increasing beta (ordinary conscious functioning). The ability to heighten alpha while primarily in beta develops naturally over time, with training.

How to Use Your Eyes

The way we look at the object with our eyes is important. If we focus too intensely on the entire thing, our eyes will have a hard time capturing the whole image with clarity. It will also keep us too much in the alert *beta* state of mind

Let the act of seeing become an organic process. Gaze gently at the object, and over several minutes your eyes will seem to "settle" on just a portion of the object. Perhaps a corner, the bottom edge, a particular crease, or a section that looks brighter than the rest.

From time to time, your eyes will feel an impulse to move to a completely different part of the object and remain there. Allow them to do this. If you find yourself moving your eyes around the object frequently and with a sense of grasping, then this is your smaller self, taking over.

If you recognize this, look completely away from the object for a minute or two, and take a break from the whole session. Let go.

Then, return to the object, allowing your eyes to select where *they* would like to land, and do a few cycles of the mind-stopping breath.

There will be a period of time before you see the object move in a significant way, when you'll experience what I call "micro-movements." This is a very subtle experience in which you'll have a feeling that the object is just about to move, that it *wants* to move. Along with that strange feeling, you may see a tiny quiver, a barely discernible trembling of the object.

There are times, particularly when you have slipped into an alpha (daydream) state, that your eyes will have moved just off the object, looking slightly above it or beyond it into space, for instance. In those cases, your peripheral vision is more apt to perceive these tiny movements.

Some people may theorize that there is no actual motion happening and rather, this is simply a witnessing of the particular type of eye movements known as "saccades." This movement is very small and fast, and occurs naturally when focusing on something, just as we're doing in this meditation.

Nevertheless, experience says that when you are noticing micro-movements, you are very close to causing full movement in the object.

The Formula for Telekinesis

The bridge that takes you from micro-movements to full movements is held together by the combination of time and deepening relaxation. In "Defy Your Limits," I introduced the formula "TRIAM."

Time + **R**elaxation + **I**ntention + **A**ttention = **M**ovement[13]

This formula simply implies that you must give each session time while

continually applying the instructions you already know regarding attention and intention. Have patience. When all the conditions are met, movement will occur.

Avoiding Reactivity

There is one final obstacle to overcome as you cross the bridge to real movement. Imagine now that you're at the micro-movement stage. You decide to use the breathing technique for a few cycles, and on your final, slow exhalation, you remember to relax your whole body completely, and to relax outward toward the object.

Suddenly you see the object begin to turn in a movement that is significantly larger than a micro-movement. In that moment, you feel a spike of mental activity within, as well as some excitement. Then suddenly the object freezes in its tracks. It's as if someone "put the brakes on."

Someone did, and that someone was you. One explanation is that the spike in mental activity caused an instant shift in brainwave activity. At the very least, it caused some degree of excitation, which can be a form of stress. This could have cut the flow of energy.

A more profound explanation is that there is a part of your psyche that is fundamentally opposed to the possibility of this being real. That part of your mind had been relaxed the entire time until the final moment, when the seemingly impossible started to happen, and it jumped into action. It shut down the process.

The "cure" for this situation is two-fold. First, you must recognize what just occurred in your mind, then return to your prior state of relaxation. Do a few cycles of the mind-stopping breath, and then return to breathing normally while continuing to let the mind settle at its own speed.

Second, instead of looking right at the object, look at its edge, or just off the corner. Continue to send your intention to the object, but soften your eyes, let your vision become vague.

You'll soon sense the micro-movements. At that time, be prepared to see the next movement. Also, prepare yourself to "release" your mind as soon as the spike in mental activity occurs. Simply notice the spike when the object moves, then, as they say, "Let it go."

Let the spike come and go like a tiny lightning bolt in the darkness, and then return your attention to the peaceful ambiance of your relaxed state. Relax outward finally, toward the object.

You may have to go through this experience several times to get used to it. This is the most active and responsive aspect of Meditation X. It can reveal a lot about how our minds operate on a daily basis. It also serves as reinforcement for our conventional meditation practices, helping us respond in helpful ways whenever mental spikes occur.

Letting Go of Trying

Each session naturally brings the moment when you decide to stop for the day and get up. Perhaps you looked at the clock, or just felt the impulse to take a break. Don't rush to leave, though.

It's quite possible that the object will begin to move as soon as you *quit trying* to move it. Or it might move as you begin to stand up and think of other things. So, always look back a few moments after you decide to stop. It might begin to spin now that your ego has gotten out of the way.

At one point or another, the object will begin to spin right in front of your eyes. What do you do then?

Stay relaxed. Keep your intention just as it was before. Don't increase it, don't push it, don't force it. Keep breathing just as you were before. If you do anything at all, continue relaxing outward toward the object. Your conscious mind will direct your eyes to focus harder on the object. Release your eyes from your ego by inviting them to soften into a relaxed gaze.

The key is to stay soft. The softer you are, the more the object will move. If you tighten up in any way, physically or mentally, that will hinder the movement.

After this point, you will want to spend several sessions at this level. It might take some time during each session before the object moves again. You may have to negotiate the initial feeling of expectation and excitement, waiting for it to dissolve before you really settle in to the session.

Over several sessions, though, that period of time will shorten considerably. Eventually the object will begin to move as soon as you make contact with the glass.

Continue with this meditation in a playful, experimental way. One thing you want to see is that, at times, the object will respond directly to the stages of your breathing. Just as you did at the beginning, without the cover, see if you can make the object pause its movement at one stage of the breath. Then, see if, as you exhale, it resumes movement, perhaps in the opposite direction.

It may be helpful at times to be slightly more forceful with the mind-stopping breath in order to gain this effect. Don't be attached to my descriptions of the movement here, though. Your experience will be unique to you.

Troubleshooting

If, after you've already become adept at moving the object, you experience a session when it absolutely refuses to move, there are a couple things to check. First, remove the cover and lift the tinfoil or paper off of the needle completely. It could be that after many spins on it, the needle has burrowed itself into the material enough to cause excess friction. Remember, this is such a gentle force we're working with that the least friction is enough to stop the movement entirely.

Also, check the cover for dust. It could have built up a field of static electricity, holding the object in a fixed position, much like a compass needle pointing north.

It's possible that the energy coming from your body via your hands is too balanced on either side of the object to cause a movement. In that case, you need to disrupt that balance. The easiest way to do that is to just shift your hands. Draw one hand nearer to you while taking the other one further away (both hands still in contact with the glass of course). You can keep the hands equidistant from each other, or have them closer to each other on one side of the container.

This change of position can be enough to cause movement to begin. You could also remove one of your hands from the glass completely while continuing the meditation, and see what happens. Whenever you make a change in hand position, be patient and wait to see the results. Wait at least several minutes before shifting your hands again.

Finally, you might just be tired. If you've had success a couple of days in a row, then suddenly find that you're unable to move the object, it might be time to take a break and rest. After a day or two, come back and you'll see that your mind and energy just needed a recharge in between sessions.

The video for this practice is found on
www.MeditationXBook.com/HandsOnGlass

Preparatory Meditation #2 – Hands *Near* Glass

Now that you've become proficient at moving the object while your hands are touching the glass, it's time to move on to the next meditation, with your hands near the glass but not touching it.

The way to begin this practice is just as before, without using a glass cover. Take a few minutes to entrain with the object, and then place the cover over it. Then spend a few minutes moving the object while your hands are touching the glass.

Once it is moving, remove your hands from the glass and place them one or two inches (2.5 to 5 centimeters) away from the surface of the glass. Keep your hands relaxed, and continue resting your arms on the table.

All other instructions remain the same. Keep your soft gaze on the object while maintaining your intention for it to move.

The object may continue to turn and respond to your mind at this point in your first attempt. It's also possible for it to simply stop, as if you've broken your connection with it. Do not let this shake you.

Once again, the consistent application of time and attention will rebuild your connection, and it will begin to move. In fact, it is very helpful when the object stops moving during your transition from hands-on-glass to hands-near-glass. Because when it emerges out of stillness, you will notice exactly what state your mind and body were in at that very moment. This will help you refine your physical and mental states during each session. You are learning to *tune your mind* in order to produce movement more efficiently.

The hands are some distance away from the glass in order to
eliminate doubts concerning heating the air inside the container by touching it.

Be prepared to spend fifteen or more minutes waiting for the object to begin moving again. You might also periodically put your hands back in contact with the glass to reconnect with the object for a few moments. Then, with movement restarted, remove your hands from the glass again and continue with the mental application.

With practice, you will become able to shift from “hands on glass” to “hands near glass” and keep the object moving seamlessly during the transition. At this point, there are two ways you can develop yourself before moving on to the next level of practice.

First, you could increase the distance between your hands and the surface of the glass. This is an experimental phase which can be quite fun. In some traditional meditation groups, there seems to be an unspoken rule about not regarding meditation as “fun.” With Meditation X, though, the sheer creativity and expansion of one’s ability can’t help but to add a sense of playfulness to this practice, and this is to be encouraged.

You might try doubling the distance between your hands and the glass, and seeing if you can maintain the movement. All you have to do is begin as before, establish the movement at the closest position to the glass, and then slowly move your hands farther away while still applying your intention, gaze, and breathing to the practice. Keep increasing the distance over time and see if you can position your hands a palm’s distance from the glass while maintaining the movement.

The other way to develop yourself at this stage is to begin a session without using the entrainment phase, and also without touching the glass to

start.

You would begin your session only by placing your hands near the glass, applying the technique, and waiting for the movement to begin.

By now you've learned that any time you add a challenge to the practice, it takes extra time for the object to respond anew. It will seem like you're starting over from square one at each new phase of the meditation. As with any other meditation technique, try to maintain a "beginner's mind" and remember that the meditation begins even before the object starts to move. Never regard periods of non-movement as a waste of time.

You will show proficiency with this stage of the practice when you can make the object move within a minute or so after placing your hands near the glass. Noticing the relationship between your breathing pattern and the object's movement is also a good sign of development.

Even if you don't apply the mind-stopping breath, you'll still be able move the object in different ways according to how you look at it and how you modulate your level of relaxation and intention.

The videos for this practice are found on
www.MeditationXBook.com/HandsNearGlass

Preparatory Meditation #3 – No Hands

This stage of training is significant in that we remove our dependency on our hands. You have probably noticed that nowhere in this book are you instructed to focus on your hands, the sensations in your hands, or the accumulation of energy in the hands. The reason for this is the principle that energy flows to where you place your attention. Since we want the energy to flow to the object, and *not* to our hands, paying attention to our hands would be counterproductive.

Nevertheless, because of the instructions to place your hands near the object during entrainment or to place your hands on the glass, it would appear that the hands are necessary. And they are, but only in the beginning.

It seems that by having our hands near the object they serve to bring our body's energy field closer to the object. It could very well be that placing any body part, perhaps one's feet or head, near the object would have the same effect.

Using the body's energy field is a good starting point, but it can also be a limiting factor in one's development. Is the body's energy field really necessary? Or is *mind* enough? Can the mind manipulate the energy in a room in addition to using the body as an energy source?

Rather than declaring a fixed answer here, it is more beneficial to leave these as open questions that we'll explore in advanced stages of practice later in the book.

By now, you have reached the point of making the object move by directly placing the hands *near* the glass, forgoing the preparatory stage of entrainment. Since we're taking quite a leap at this level, it can be helpful to begin with uncovered entrainment from time to time.

Think of it as "charging" the object with your energy. You only need to spend a couple of minutes entraining without the cover. Then replace the glass. This extra "charging" phase will help you succeed.

Continue with your hands directly on the glass for a couple minutes. Include several rounds of the mind-stopping breath to the point where the object responds to specific stages of your breathing cycle.

Then put a little bit of distance between your hands and the glass. Do not

let the object come to a stop at this point, but again do several rounds of the breathing technique to keep it moving. Although your mind and body are as relaxed as ever, the intention in the breathing can be increased somewhat, making this portion of the session seem more invigorating.

After a few minutes of establishing a strong connection with your hands near the glass, remove your hands entirely, placing them in your lap. The object should already be moving in a strong way while you do this.

All else remains the same now: your intention, your gaze, and the relaxation of body and mind. The first few times you remove your hands though, there might be a slight tension or a spike in mental activity.

You might be nervous about the object coming to a stop, or doubts could arise about your ability at this stage. This is normal, especially since removing your hands entirely is quite a big step to take. Repeated sessions and eventual success will reduce this mental response.

The object may continue its movement for some time after you pull your hands away, or it could gradually come to a full stop.

If it stops, keep your hands in your lap, and avoid the impulse to put them near the glass. Instead, give the process time, and trust that you have already established a strong connection with the object.

Be prepared to spend fifteen or twenty minutes looking at the object, applying your intention, and relaxing toward the object before it begins to move again.

I remember the first time I did this. The feeling of bringing the object out of its apparent slumber, without the use of my hands, was exhilarating. Strangely, it resembled a marionette, though with severed strings and an absentee puppeteer. It was almost magical.

Telekinesis without the use of hands.

Watching this, I felt a new sense of interconnectedness with the world. It also gave me real evidence of the impact of my mind upon the physical world.

Take care not to subconsciously begin forcing, pushing, or squeezing your mind in an attempt to produce movement. You may be tempted to exert your mind in these ways because of subtle fears of failure. In fact, you could try to push, and see if that works or not. In the end, you will likely realize that deep relaxation is far more effective than pushing with the mind. No matter what happens, you will learn something new about yourself, so don't be afraid to experiment.

Remember, the more you relax, the better the energy flows. Without the hands near the object, you will definitely want to relax as much as possible.

If, after twenty minutes, the object still has not begun to move, place your hands directly on the glass again. It will likely respond immediately. When it does, distance your hands from it a bit, and be sure that you feel reconnected to the object for a minute or two while in this position.

Then return your hands to your lap. Again, the object may come to a standstill, or it may continue its movement this time. If it does stop, again give it twenty minutes while you apply the rest of the technique.

You might spend several days or weeks repeating this process. The initial sessions will end in prolonged periods of stillness, and that is perfectly normal. You were still meditating the whole time, so there is no need to feel like you wasted your time. Remember, T+R+I+A=M.

Eventually, the object will begin to stir out of its non-movement,

probably when you're least expecting it.[14] When this happens, note the specific state of your mind and body in that moment. Again, you are learning to *tune* your body and mind for telekinesis.

Once the object moves, you could experiment with immediately relaxing yourself more deeply than you already are, and see if the object responds accordingly. Or, you could try a few slow rounds of the breathing technique to see if that has an effect. I have found that taking deeper-than-normal exhalations and holding the retention longer than usual is very helpful at this stage.

With repeated practice, you will be able to transition from hands-near-glass to no hands, without any interruption in movement whatsoever.

You can consider yourself very proficient at this stage, when you are able to sit down before the object and, without introducing the hands at all, draw the object out of stillness simply with relaxation, intention, and breathing.

If you feel unduly challenged at this stage, it could be a reflection of impatience and expectations. These feelings greatly hinder the possibility of movement. Remember to apply "beginner's mind." This isn't a race, and no one's watching.

Once you are able to begin a session with uncovered entrainment, then transition to hands-on-glass then hands-near-glass, then remove your hands altogether while maintaining the movement of the object, you will be able to move on to the next stage.

The videos for this practice are found on
www.MeditationXBook.com/NoHands

Meditation X – The Main Practice

Now that you have succeeded at moving the object while keeping your hands in your lap, you will be able to begin distancing your whole body from the object while keeping it moving. This stage is important not only because of its metaphysical implications, but also because it erases any doubt pertaining to heat and static that may be lingering in the back of your mind.

This stage is a natural continuation of the process you are well familiar with by now. Begin with uncovered entrainment, going through the subsequent stages until your hands are in your lap while the object is moving.

Then, slowly stand up. Whether you're using a chair, cushion, or kneeling bench, pick up your seat and take one step backward from the object. Sit down in your new location and continue applying the technique.

It is not absolutely necessary to keep your eyes on the object during this transition. Keeping your mental intention on it while shifting your body and looking around is sufficient. If you're not sure, then you can make the shift while keeping your eyes on the object the whole time.

A Meditation X session done in traditional meditation posture.

After several successes, you can loosen your approach and determine for yourself how necessary it is to keep your eyes on the object 100% of the time as you move about.

Just as when learning the no-hands stage, the object might stop moving during the transition. And just like before, you should give it some time before you give up trying to make it move.

If, after twenty minutes, the object hasn't moved, then pick up your seat and move to your original position. Try to move the object at the shorter distance without involving your hands. If that doesn't work, then place your hands on the glass and start again.

Once you've restarted the movement, repeat the instructions above. Eventually, you will be able to maintain the movement during your transition. As you sit down and settle back in, the object will continue to move. You only have to remember to stay relaxed and keep your intention going.

You could consider this level of practice to be the full development of a Meditation X session.

From the distance of one pace, your head does not have to tilt down as much in order to see the object. Therefore, your neck will be more comfortable at this distance. Since you no longer need your hands, they can add to the relaxed state of your posture by resting them in whatever position you prefer.

To review, a Meditation X session begins with a brief period of uncovered entrainment. That is followed by your quick progression through the rest of the levels until you are seated one pace away. The remainder of your meditation session would be spent there, simply relaxing and maintain your intention while watching the object move.

Remember to be patient when the object stops moving. When this happens, reflect on your mental state at that moment. See if you have become disconnected from the practice, if your body has become abnormally tense, or if anything else has changed which could break your connection.

Don't rush to place your hands near the glass to restart the movement. Instead, spend several minutes making sure your mental and physical states are properly tuned, and add several rounds of the mind-stopping breath if necessary.

Congratulations! There are very few people in the world who are able to do what you are doing at this stage. It's not that they can't, it's just that they don't believe that they can. Perhaps you will be able to help others realize

their own potential by showing them how to do this.

The video for this practice is found on
www.MeditationXBook.com/MeditationX

Beyond Meditation X

If you have reached the stage of Meditation X as described in the previous chapter, then it's likely that you and I share the same spirit of adventure. Therefore, you may now be wondering just how far you can extend your new ability.

This is a natural and healthy impulse. Athletes must test their strength. Musicians continually expand their repertoire. Innovators push the boundaries of their creativity. Meditators plumb the limitless depths of mind, going deeper and deeper, gradually learning more about their own nature.

There are many directions you could take at this point, and the choice is yours. However, a leap too great can sometimes lead to fruitlessness. I recommend the practices in the remainder of this book because they not only offer a sense of variety and an extension of Meditation X, they are also attainable with the same degree of practice with which you have become accustomed.

Standing Telekinesis

Many spiritual practitioners understand that meditation can be practiced while standing up and even moving one's limbs. For example, walking meditation involves training to keep one's attention and energy stable within a body in motion.

Chi Kung and Tai Chi practices include the particular aspect of experiencing energy flow beyond the body. For instance, energy circulation and conservation is an aspect of "Push Hands" practice, in which two people re-direct each other's force back to the other. In Chi Kung, energy circulation is rooted in the earth beneath one's feet and extends into the space above one's head, connecting to the vast universe beyond.

Like these traditional practices, telekinesis can be practiced while standing up, even from across the room. This is merely an extension of what you did earlier when moving your chair away from the object.

To develop "standing telekinesis," begin by increasing the distance of your seated practice. It is important that you begin this only after your ability with Meditation X is well established at the distance of one pace.

Begin by moving your seat back two paces. Invest the number of sessions necessary to establish a strong connection at that distance. When you have increased the distance by three or four paces, you're ready for the next stage.

Standing while doing telekinesis. The close-up of the object is in the upper corner. This is taken from video footage.

Begin a session while seated at the extended distance, and once the object's movement has begun, simply stand up. As always, because this is a new experience, there may be a break in the connection due to excitement, overthinking, or trying too hard.

If the object stops, remain standing for several minutes while you check your mind and body for any inner obstacles that may be removed. In short, stay relaxed, and keep your eyes on the object. Over time, it will begin to move again.

In the beginning of this level of training, the object may seem impossible to revive once it has stopped, no matter how long you wait. In that case, simply walk toward the object, lean down and place your hands on the glass (or just near the glass) in order to reconnect with it.

Once it begins to move, straighten up your body and take a single step back. Stay there, perhaps for the remainder of your session, building your connection at that distance. If you feel the connection is strong, and you want to continue the session, take another step back, then another, until you have reached your limit for the session.

You can experiment with moving your arms while standing some distance from the object, and seeing if that has an effect on the object[15]. Chi Kung practitioners may find this interesting since some of their arm movements are intended to influence the "microcosmic orbit," the circular ascent and descent of energy with the body.

To be clear, you do not need to learn Chi Kung in order to experiment this way. In fact, your "beginner's mind" approach is probably an asset since you don't have any preconceived ideas getting in the way.

Simply follow your inspiration. Do you want to make up-and-down circular motions with your hands? Go for it! Do you want to wave your hands side-ways in front of you? Try it! How about doing the same "wave" that people do when watching football together at a stadium? Better yet, what if you *danced* with the object? Nobody's watching, so don't be shy.

Here are some tips about moving your body during telekinesis. Pay attention to any new sensations that flow through your body as you move, but don't force them in any way. Your attention upon the object is primary. If your body motion causes your awareness to waiver, the connection may dissolve.

Whichever movement you experiment with, it must always be done

within the confines of the original instructions to stay relaxed, intentional and patient, with a quiescent mental atmosphere. Your body may move, but your mind should not become overly stimulated because of it.

The video for this practice is found on
www.MeditationXBook.com/Standing

Multiple Objects Inside One Container

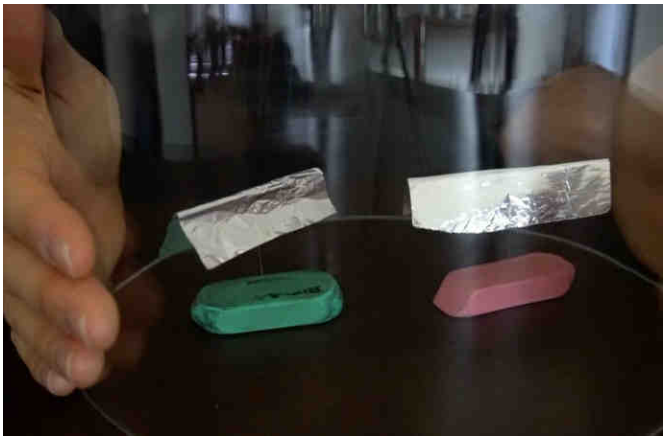
Increasing your distance from the object is the *linear strengthening* of your influence on the object. To move several objects simultaneously is to *broaden one's field* of that influence.

One way to begin this level of training is by doing uncovered sessions of entrainment, just as you did at the very beginning of this book. Instead of using just one object however, you would set up two objects next to each other. Give them enough room to spin without colliding into each other, but not much more.

Follow all the steps of entrainment, including moving your hands closer and farther away until you have established the proper distance with which you can exert your influence upon the objects simultaneously.

At a certain point of entrainment, your hands will simply rest on the table, on either side of both objects. Then you will apply your intention, attention, and the breathing technique, just as before.

You will notice almost immediately that one object may respond immediately while the other stays motionless. If one of the objects is the same one you have used during your previous periods of development thus far, it's highly likely that this is the one that will respond to you first.



Using the "hands on glass" approach with
two objects in one container.

From my experience, it seems as though a long-term connection is formed when the same object is used over weeks and months. Trying to move the familiar object simultaneously with a fresh piece of tinfoil or paper shows the difference that time invested in an object can make.

You may choose to set your familiar object aside and use two fresh ones, but it doesn't really matter. It will still take time to learn to influence both objects at once.

There is a strange three-way dance involved here. Your eyes can't rest on both objects simultaneously. So, you may try looking at object A until it begins to move, then move your eyes to object B. You might rest your eyes on A, and then observe that B responds to you instead, even though you weren't looking at it. Or perhaps A has refused to move, so you shift your eyes to B, and in that moment of letting go of your efforts at A, it finally begins to move! Then, B refuses to move, so you shift your eyes back to A. Will B move then? Maybe. Sometimes.

This level of training provides a deeper opportunity for "letting go." Your level of control and understanding of how telekinesis works may diminish greatly here. Maintaining your telekinetic influence at this stage depends on your ability to ward off frustration and impatience.

If this feels like herding cats, there is a solution. We may be able to *entangle* those two cats similarly to the way physicists entangle photons for quantum experiments. Can we make them prone to *moving together* merely because of their invisible relationship? Based on my experience, it seems that we can.

The way to do this is to stack one piece of tinfoil on top of the other, then place the pair atop the needle. Treat them as one object for some time, going through the uncovered entrainment stage, and even applying the glass cover. Since the weight of the object has just doubled, it will require a little more time before the new movements begin from beneath the glass cover.

Still, the stacked objects *will* eventually move. All you need to do is to apply the instructions you already know.

Just as when you began standing-telekinesis, you might slip into exerting too much mental effort to make it move. This is our ego's habitual way of getting something done, especially in new situations. You already know what to do – avoid the temptation to push, and instead relax. Remember the telekinesis formula TRIAM, introduced earlier.

Time + Relaxation + Intention + Attention = Movement

From this point on, the greatest of these factors is *time*, which requires more patience. Patience leads to success.

After you've succeeded at moving the stacked objects from beneath the glass cover, you can consider them *entangled*.

The video regarding *entanglement* can be found on www.MeditationXBook.com/Entanglement

The two objects aren't actually entangled in the way quantum physicists refer to entangled sub-atomic particles. However, it was after reading about experiments with paired photons that I developed the idea of stacking objects. This is why I like to use the word "entangled" with this technique.

After practicing with the "entangled" objects, unstack them and place them on separate needles. Begin a session of entraining with them while they are uncovered. You will hopefully now see an increased, and more balanced, response from both A and B. When you're ready, put the glass cover over both objects.

At this point, you might also experiment with gazing at the space in between the objects with a very relaxed focus while sending your intention toward both objects simultaneously. If this suggestion seems too much like splitting your mind and sending both sides in different directions, there is another way to approach it.

As you relax outward *toward* the objects, which you already learned to do, imagine that your energy resembles a broad ocean wave landing upon the beach. The wave of your energy isn't just flowing out with laser-point accuracy contacting only specific objects. Rather, it's flowing out across space, contacting everything in front of you. The object moves simply because it is so lightweight, whereas everything else is too heavy to respond.

Please remember that this is only a thought experiment. It may not accurately explain what is happening in the space between you and the objects.[16] As meditators seeking direct experience, we're interested in what works. *How* it works doesn't matter as much, so long as we're actively engaging the practice.

Since both objects are part of the whole field in front of you, your mind can stay relaxed and unconcerned about having to pinpoint both objects

simultaneously.

Now it's back to "beginner's mind" as we place our hands back on the glass. By the time you succeeded at all the earlier practices, you were probably not using the mind-stopping breath much anymore. You may have found it unnecessary once you developed your ability to relax and apply your intention properly.

You will want to consider applying the mind-stopping breath again, as you did at the very beginning. It will significantly boost your ability, and you'll need every advantage now that both objects are under one cover.

The rest comes down to experimentation, particularly in the following areas:

Hand Placement
Should both objects be in line with your hands? Or is it better if the imaginary line between the objects and the imaginary line in between your palms intersect, like a "plus" symbol?

Placing the Eyes
Should your eyes start on object A, then move to B after A moves? Or should your eyes rest in between (or above) them, taking a more open and unfocused approach?

Feeling Lateral Energy Differences in the Body
If object A is on the left, and it seems to respond more than B does, check your bodily sensations. Does your left arm, hand, or that side of your torso feel different than the right side? If so, can you experiment by intending your opposite side to feel like the other? When you do that, do you notice that object B responds accordingly?

Sitting Posture
Improving your ability to move the objects simultaneously could be as simple as adjusting your sitting posture. If you're in a chair and have a single leg tucked under your bottom while the other leg is extended toward the floor, how does this affect the tilt of your spine and pelvis? Does straightening your posture affect the way energy flows toward the objects?

With continued practice, you will eventually be able to move both objects at once, at least periodically. Don't strive for perfection here. Instead, have fun investigating your relationship with, and subtle influence upon, these two objects.

After you've established some proficiency while your hands are on the glass, continue with your hands only *near* the glass. Once you've had some success there, you might decide to try placing your hands in your lap.

When you feel ready for more, insert one more object. This will add complexity in terms of positioning the objects in relation to each other, and positioning your hands in relation to the group.

How will you use your eyes now? How will you direct your attention? As we go further into these advanced techniques, much of your growth will come from your own experimentation.

Be cautions, as the spirit of experimentation can often breed impatience. Try not to shift from one technique to another too frequently, especially before any one of them produces results. Remain steady in your approach.

If frustration becomes a problem, you might consider returning to a standard Meditation X session for a while. The simplicity of that practice will cool your impatience. Becoming excessively goal-oriented is something to guard against throughout this entire journey.

Instead, be kind to yourself and surrender the frustration. What you are doing is unique, profound, and amazing. It doesn't make sense to set up artificial and unreasonable expectations.

A note about glass containers for this practice: My favorite glass container has a 9-inch (23 centimeters) diameter, which easily fits three objects. Containers with 6-inch diameters aren't wide enough to fit two. If all you have is the smaller cover, then you could trim your objects to make them shorter so that they both fit. Will trimming them at this stage have an effect on the level of your entrainment with them? I will leave that for you to explore.

The video for this practice is found on
www.MeditationXBook.com/TwoInOne

Multiple Objects, In Their Own Containers

For this type of training, you can begin with two glass containers and add more later if you wish. Here, I will teach the practice using three containers and objects.

Three in a Row, Front to Back

In this setup, each of the three containers will have just one object inside of them. The first container, A, will be located closest to you, near the edge of the table. The second, B, will be directly behind A. The third, C, is behind B, farthest away. The containers can be close to each other, but should not touch.

If you'd like, you could begin by stacking the three pieces of tinfoil and entangling them to each other as you did in the last chapter. Then, separate them and spend a few moments entraining with them. Finally, place each object inside its own container.

Using the "no hands" approach to the front-to-back arrangement.

Starting Option 1

You should have no trouble seeing all three objects through all the layers of glass. Even though B and C may be blurred since they're farther away from you, this will not hinder your ability to move them.

Assuming you have been training regularly up till now, you may not have to do anything in particular to make them move. There's a chance that as you settle into your seat, keeping your hands in your lap and allowing your eyes to wander between the three objects, that *they may begin to move on their own*. This occurrence is a testament to your investment in regular training and

the bond you have created with these objects.

If only one object moves, test your ability and see if you can have a second object join in solely by looking at it. Remember the image of an ocean wave coming onto the sandy beach. Your body is the source of that wave, and you could regard the space of the room beyond C to be the beach. As you relax outward past C, any one or more of the objects may respond to the wave passing through them.

If any one of them seems particularly reluctant to move, take an extra deep inhalation, followed by prolonged retention before exhaling and relaxing outwardly. Keep your eyes on the motionless object as you engage the mind-stopping breath in a strong way.

Starting Option 2

If none of the objects automatically move when you sit down in front of them, then Option 2 is a wonderful opportunity to return to the fundamentals and begin with a structured format.

First, stretch both arms out past A, on both sides, and place your palms against the glass of B. Be careful not to touch A with your arms or clothing. While your hands are closest to B, the length of your arms serves to automatically extend your body's energy field alongside A.

You may need to tilt your head to the side to get a clear view of B while you work to get it moving, and this is fine. You will use your breathing, intention, and attention in the same fashion as you have throughout your training.

While meditating on object B, you'll want to glance at A and C periodically. It's possible that either one of these objects will begin to move, even though you haven't consciously intended them to do so. It's also possible that either one will move *even before* object B does.

As mentioned earlier, this level of practice provides a special opportunity to surrender your sense of control. Why would object A begin moving when you've only been focusing on B? Is it because the "wave" passed through it first?

If that is the case, then what are we to think when object C, the farthest one from us, is the one which moves first? Our hands are only extended half-way, to B, so why would it move first even though our body's energy field is close to A and B? How did the "wave" pass through A and B without moving

them? Did it go around, above, or below them?

Is it time to let go of the concept of an energy wave altogether? After all, it was only meant to serve as a mental model for practice. When they stop serving us, we must be willing to let the models go.

The point of beginning with object B, the one in the middle, is precisely to raise new questions.

Whether you began with Option 1 or Option 2, the rest of the practice can continue in any number of ways.

- You could bring your hands to object A and, regardless of what B and C do, stay with A until it begins to move. Then move to B and do the same, and finally go to C.

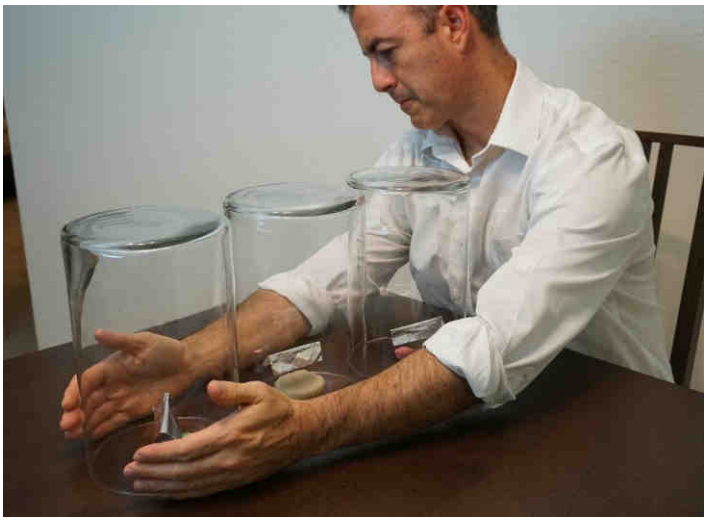
- You could do the reverse of the above. Begin with C and, regardless of what A and B do, stay with C until it begins to move. Then move to B, then to A.

- You could begin with A, then skipping B, go to C. Then finish with B.

There are a couple of ways you can hold your intention while you explore these approaches above.

- You can intend for the movement of only the specific object which your hands are closest to, to develop accuracy in your technique.

- After you have caused one object to move, you can move your hands to the second object of your choice, and intend that the connection to the first one *is maintained* while you focus on the second one. Then continue the same intention as you move to the third object, working to cause all three to move simultaneously.



Applying individual attention to an object in the front-to-back arrangement.

Sticky Energy

Think of what it's like to become entangled in a spider web. Or remember the last time you pulled a steaming hot slice of pizza out of its box, with elastic bands of cheese clinging to the rest of the pie. Telekinetic energy can resemble this. I refer to it as "sticky energy."

When I first encountered sticky energy, I regarded it as a confounding anomaly. I had two objects side by side in separate containers, and after spending a long time working with one object, I decided to move my hands and attention to the other object. The second object defied my efforts, and to my surprise, the first object began responding instead. I wasn't looking at it, my hands weren't near it, and all my focus was on the second object. Still, the first one responded *as if* I was still working with it.[17]

You will inevitably experience this effect at this stage of training, if you haven't already. Try to have fun with this "sticky mystery." Instead of trying to control it, use it to your advantage. It might contribute to your ability to move all the objects at the same time.

Over time, you will consistently be able to sit down at the head of the line of A, B, and C and, with hands in lap, cause any of the three objects to move without ever using your hands. You can expect them to move at different speeds, and in different directions, producing even more questions for people

like you and me to investigate.

The video for this practice is found on
www.MeditationXBook.com/FrontToBack

Three in a Row, Side-by-Side

This practice is the same as the one above, with the obvious difference of the position of the objects. Here, they are placed close to each other in side-by-side fashion, a comfortable distance from the edge of the table.

Applying individual attention in the side-by-side arrangement.

As you experiment by placing your hands on or near each container and then moving to the next, new questions will arise.

If we return to the idea of a “wave” emanating from the body, does that wave broaden enough to strike all three objects at the same time? What if sometimes only one object moves, perhaps the one on the left. Does that mean that the energy is only flowing toward that one? Or does it mean that our attention and intention are biased toward that direction? I’m sure you will be able to add your own questions for further research.

Practicing the side-by-side version is a way of adding to any information we gained from the front-to-back version of the previous practice. It invites us to consider things from new perspectives.

What if we begin by placing our hands near the object on the left, A, and then move them to the one in the center, B. If A continues to move while we place our intention on B, does that imply that the “stickiness” factor doesn’t

require intention, but rather operates independently of it?

A wide armed approach to the side-by-side arrangement.

Just as in the front-to-back arrangement, you'll eventually be able to withdraw your hands entirely and cause the movement of all three objects without them. Getting to that point will require subtle adjustments in your mental approach, "widening" your scope of attention. You will change the way you relax "outward" to the objects. Try to broaden it more than in earlier exercises. It is not easy to verbally instruct someone how to make this specific adjustment. Assuming that you have been training diligently to this point, you will know enough to experiment with your approach to find a way that works for you.

The video for this practice is found on
www.MeditationXBook.com/SideBySide

The Four-Square

In the Four-Square, four containers are grouped together in tight formation, each with its own object inside. They should not come into direct contact with each other. For ease of practice, you may want to place the grouping near the corner of a table, with one container closest to the corner.

An overhead look at the Four-Square arrangement.

You will sit to one side of the corner of the table. You might consider having a second chair available on the other side of the corner. Otherwise, be prepared to pick up your chair and move it to the other side whenever necessary.

The Four-Square arrangement requires more movement and experimentation than others. Instead of working in *one* dimension, like a point (a single object) or a line (two or three objects in a row or column), now you'll be working in *two* dimensions: the length and width of the group.

Applying individual attention to
objects in the Four Square.

In a Four-Square, the length is two containers and the width is also two containers. A more ambitious telekinesis practitioner might go beyond two by two to try an arrangement of five, where the Four-Square is expanded by placing a fifth container in the center.

You could also try three by three, though an arrangement of that size would require the strong ability to move objects without the use of hands since it will be harder to reach around all the objects or to move your hands in order to work with them individually.

In my experience, the four objects as a group offer a less logical response to one's intention. Here are some examples of what I'm talking about.

Imagine placing your hands near the container closest to the table corner, intending for that object to move. Then instead of it moving, the object furthest away from you responds instead.

Or imagine working with one side of the square at once, by placing your left hand close to one container and your right hand close to the container next to it, and intending for those two objects to move. What are we to think if only one of the objects moves? And what if along with that object, one of the *unintended* objects moves with it?

A third scenario. Imagine sitting at the point of the table's corner. The Four-Square would appear as a diamond shape from your perspective. You place your left hand near the left-most container, and your right near the right-most one. This would leave the container closest to your body and the

one furthest from you as the unintended objects. What would we think if the one farthest away moved first, while all others remained still? Or if the one closest to you moved instead?

Using the “hands near glass” method
on opposing containers.

I’ve described these three scenarios not only to explain possible anomalies, but also to give you starting points for your experimentation. Each one is a technique to apply toward the Four-Square.

A fourth technique is the “wrap-around.” In the wrap-around, you circle your arms around the whole group without touching any of the glass. If your arms are long enough, you may touch your finger tips to close the physical loop. Essentially, you are using your arms to surround all four objects with your body’s energy field.

The “wrap-around” method to help
surround the Four Square with energy.

In this technique, you might simply relax your body and, while briefly gazing at each object, wait to see which one responds first. Or, you could select one of them to focus on first.

As described earlier, one of the unintended objects may respond instead of your chosen on. If that happens, continue focusing on your chosen object while the other continues to move. See if you can coax the intended object to move.

With this configuration, it is important to return to “beginner’s mind.” Be patient, be open, and be curious. Don’t lose yourself in analysis while you’re trying to move the objects. It’s best to save the analysis for afterward otherwise it will cloud your ability to move the object by keeping you too much in the beta state of awareness.

I recommend not setting a goal of moving all four objects simultaneously. Rather, set a goal of observing the progressive responses of the individual objects. Perhaps it will reveal something about the distance, angle, and potential of your personal energy field. Above all, have fun!

If this exercise begins to frustrate you, it’s time to go back to the basics. Somehow, ego may have crept into the practice, and it may be time for some letting go and cooling down.

The video for this practice is found on
www.MeditationXBook.com/FourSquare

Experimenting with a “no hands” application
on the Four-Square arrangement.

Moving the Object from Another Room

Meditation X compels us to rethink what is possible in this life, and to surpass old limitations. At some point, we might ask "Is this really about sending energy at all?"

The instructions I have shared with you thus far are based on the premise that you are using your body's subtle energy field. Let's review the TRIAM formula. Sufficient **T**ime, combined with **R**elaxation (mental and physical), and with **I**ntention and **A**ttention upon the object, results in its **M**ovement.

The idea of energy is implied within the Relaxation variable. Remember, the instructions say that the more relaxed we are, the better our *energy* flows toward the object.

But what if this was never the case?

What if telekinesis can be done without any talk of energy at all?

Telekinesis experiments in which a person is hundreds, if not thousands, of miles away from an object have already been performed by scientists.

One example is the Global Consciousness Project, which came out of the Princeton Engineering Anomalies Research Lab at Princeton University. Scientists there wanted to see if global events had an effect on group consciousness (with the group size numbering in the millions). How could they measure that effect?

The premise was that human consciousness could affect the output of little electronic devices called Random Number Generators. These RNGs were placed around the world, and global events were recorded in real time with the readout from the RNGs.

When significant events happened, such as the tragedy of September 11, 2001, the researchers saw that the RNGs were producing *non-random* outputs, meaning that the minds of millions of people were somehow in sync, affecting the behavior of the RNGs, and doing so across vast distances.

In having the RNGs scattered around the globe, the design of the Global Consciousness Project shows that a *specifically and personally intended flow* of energy isn't required for the telekinetic effect. Instead, there may be a

quality of consciousness with the *potency* of energy but which doesn't suffer increasing weakness over distance.

Consciousness seems to possess the ability to perceive events and then project that knowing outwardly without our beta-level awareness of doing so. Our deeper selves are far more sensitive and communicative than our everyday thinking minds are.

There's also another possibility. We can consider it a blend of the energy and non-energy theories mentioned above.

Let's assume that consciousness isn't a *thing* with a fixed location in space. Instead, let's say it's non-local, that it's everywhere. Let's also assume that it has a relationship with ambient energies which permeate space throughout the universe.

Before going further, let's talk about you and your role in this. The way we've talked about using energy so far assumes that energy moves from your body, out to the object. It certainly seems to behave that way, and it seems logical. First, you carry the energy within your body. Second, it is your own individual intention which sets your personal energy in motion, out toward the object.

In the alternate theory which we're discussing now, your role is simplified. What if a non-local and *non-personal* consciousness perceives your personal intention, then sets the ambient, *non-personal energy* in and around the object to work <u>for</u> you.

A simpler way to say it is that the universe hears your desire and responds. *You* are not moving any energy, *it* is.

In the Indian traditions, the deity Shiva represents *consciousness*, and Shakti, sometimes regarded as his wife, represents *energy*. When Shiva and Shakti are united, movement and creation occur. The reference to them as husband and wife is symbolic, for these actually represent two qualities within every person, as well as qualities within the whole universe.

In yoga, the spiritual aim is to unite the Shakti energy, which seems more personal because of its residence in the body, with Shiva awareness, which is regarded as larger than the individual self. Shakti ascends through the subtle channels and chakras, meeting Shiva beyond them.

Are the principles of Shiva and Shakti at play during Meditation X? We are, after all, intrinsic aspects of the universe. Does the Shiva within each of us converse with the broader Shakti *out there*?[18] Does telekinesis teach us how to cooperate with something much bigger than ourselves?

Moving an object from another room is one way to test this theory, because it forces us to let go of the idea of using a personal stream of energy.

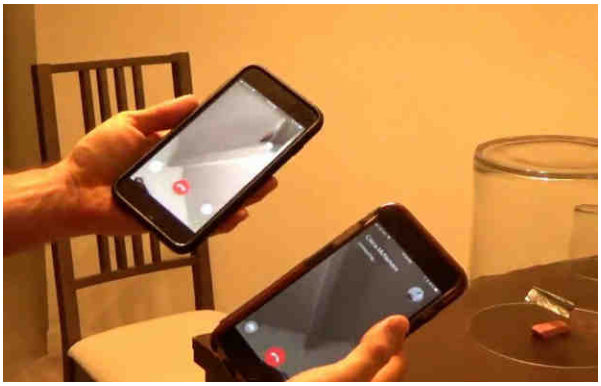
I once did a long-distance experiment with a friend who is a practitioner of Reconnective Healing, a type of energetic bodywork. One of the principles taught to practitioners of this modality is that distance is not a limitation. In fact, the effects of Reconnective Healing can actually increase with distance, opposing conventional understandings of energy-over-distance.

She and I set a time when I would begin to video record an object, under glass, in my living room. After starting the recording, I left the room and distracted myself so as not to influence the experiment. Sitting in her home six miles away, without receiving any visual feedback, she focused on moving the object. When we replayed the video, it was confirmed. The object had successfully moved during the session.

In your case as a new practitioner of Meditation X, direct feedback will be helpful. This means that you need to be able to see the object while you're working on it, even if you're in another location. Thanks to technology, you can do this if you have access to two mobile phones with a video application like FaceTime. Essentially, you'll be having a video-conference call with your object.

Begin by calling one phone with the other. You'll want to silence the speakers to reduce the audio feedback that occurs when the phones are close together.

Then place the first phone near the container, close enough so that the second phone has a large, clear image of the object. You'll need to prop it up against something so that it faces the object as squarely as possible.



Initiating the video call using two smart phones.

Make sure the object can move easily, and that it isn't hindered by anything like static or by being stuck on the needle. You want to eliminate any doubts about the setup before you begin.

You may use your hands to begin the experiment. It's important for you to be confident that you have established a strong connection with the object before you leave the room. You only need to make the object move for a second or two to know that you have a connection with it.

Then, go to another room in your home, and close the door. Find a comfortable place to sit. Finally, apply the TRIAM formula. Be patient, give it time. Relax your body and mind. Intend for the object on the screen to move. Pay attention to its appearance as it looks on your phone.

Eventually, it will move, just as it has in all the earlier practices.

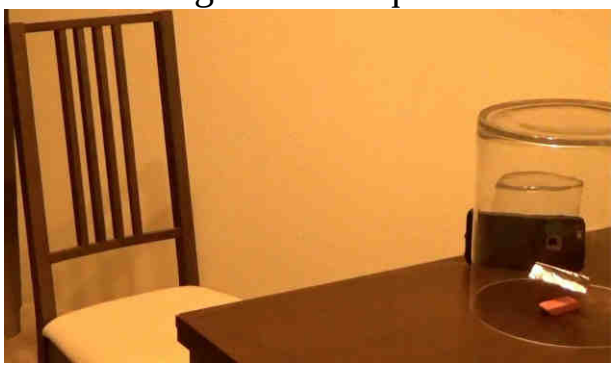
One instruction that I cannot stress enough is to avoid trying to figure out the "how" of this method *while* you are doing the technique. Everyone, from spiritual practitioners and quantum physicists, would love to know how this is possible, but during your practice is not the time to figure it out.

The most important reasons to avoid trying to figure it out during your session is that it produces mental tension, reduces your attention on the object, and weakens the force of your intention. It's a distraction.

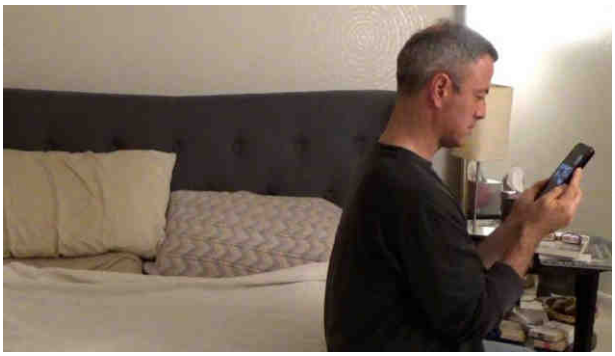
There are two states the object may be in when you start: still or moving.

If it is moving, simply join in with the movement. Your goal, then, is to keep it going for the rest of the session.

It will eventually stop, and then the challenge is to revive it from its stillness. Give it time, and continue to relax. Here's a helpful hint. The first few times I tried this, I would go to my bedroom and sit on the edge of my bed, watching my phone and doing the technique.



One phone is placed near the object.



Using a second phone from another room
to help direct intention toward the object.

At certain times, I would relax and lie down on my bed, still looking at the screen. *In the moments after lying down*, which automatically relaxed me more, the object would begin to move.

Not surprisingly there are many types of meditation, yoga, and shamanic journeying which are practiced while lying down. Lying down is also beneficial during telekinesis because of the increased relaxation it offers to the body and mind.

Since this experiment uses a mobile phone, be aware that we are all conditioned to use our minds in a particular way when texting, browsing, or using apps. We are very much in a beta-state during these activities.

Because of this, you are likely to become distracted, agitated, or lapse into thinking about other things more frequently during this technique than when practicing the others. Social media and various apps purposely train a user's mind to engage this way, to constantly seek new stimulation from the screen.

As long as you're on the lookout for this effect, and are willing to train yourself to behave differently with your device, you'll be fine.

An important note about the subtlety of motivation

Through my own experience of distraction at this level of training, I discovered another subtle aspect of mind, one which affects the strength of my attention and intention. It has to do with the sense of satisfaction and fulfillment one can feel during a telekinesis session.

For example, in one of my early sessions with this technique, I was able

to move the object soon after settling into the separate room. The usual wave of contentment, happy curiosity, and reinforced confidence that “these things truly are possible” passed through my mind. After having these feelings, though, the object stopped.

I tried to make it move again, and quite some time passed without any result. I paused in order to look within and take to stock of my mental state. Something had changed, something was missing.

It was desire.

I would define “desire” in this context as the juice inside intention, or as the fuel that enlivens it. It’s the heartfelt curiosity and need to succeed in each of these practices.

I realized that even though I was still trying to move the object, the juice was gone.

Following my initial successes with this particular experiment, I must have felt satisfied and ready to move on to something else, but I didn’t recognize it. On the surface, I was still dutifully applying the TRIAM formula. Underneath, though, some part of me was finished and ready to move on to something else.

Once I realized this, the solution was simple. I just had to “get into it” a little bit more. I roused more curiosity and decided to view this as a new challenge. This was enough to inject my intention with new desire, and the object began to move again.

If you’ve been repeatedly successful with a technique, then suddenly find the object no longer moves for you, check to see if you’re 100% invested in the session, or if you need to rustle up a little bit more desire to succeed.

The video for this practice is found on
www.MeditationXBook.com/AnotherRoom

Two People Moving the Same Object

I'm extremely fortunate to be married to someone who is not only open-minded, but who is also on her own journey and interested in exploring consciousness. Even before my first explorations into telekinesis, I knew that Cierra was a lucid dreamer, and that many of her dreams had her waving her hands at objects, moving them at will.

Soon after my first successful experiments, I invited her to sit down and do what she had previously done only in her dreams. I was curious to see what would happen, particularly because her dreams revealed that she was already subconsciously open to this phenomenon.

Without any instruction from me, she was able to move the object on her very first attempt. It had taken me two and a half months for my first success, so I found myself both proud, and to be honest, a little bit envious of her.

Eventually, we decided to try to move an object together. In this case, the object was on a table, covered by a glass container. We sat a few feet away from it, side-by-side.

We both looked at the object, applying our individual intentions toward it, without moving our arms or hands in any way. After some minutes, the object stirred and eventually began to turn.

When explaining this practice to other people, three important points consistently come up:

- I don't know whether or not we were both affecting the object.
- I don't know if one of us had a stronger effect than the other.
- I don't know if either one of us was blocking the other, or hindering the group effort in any way.

With the two-person practice, I recommend you and your partner remain in a state of openness, happy curiosity, and free experimentation. Making up rules or strategies is more likely to get in the way than to help.

If either of you demand logical explanations, technical analysis, or a need

for “proof,” this will also affect the process due to the subconscious tension this kind of scrutiny produces.

The most important recommendation I can offer here is that you make sure both you and your partner are able to produce the telekinetic effect separately, independently, and with a good level of consistency, before trying to move it as a pair.

If you partner with someone who has never succeeded at telekinesis, chances are you may be the only one moving the object.

Sean and Cierra doing “no hands” telekinesis together toward the same object.

Similarly, trying this with a group of strangers can be precarious. The ones with the strongest willpower may actually be complete non-believers of this phenomena. So, while some participants are earnestly trying to move the object, the secret nay-sayers may subconsciously be holding the object still.

Ironically, they’d also be using telekinesis, unknowingly, to protect and preserve their subconscious disbelief in it. In parapsychology, this is called “psi missing” and has been observed in a variety of ESP experiments.[19] While others are using telekinesis to make it move, the non-believers would be using it to keep it still.

I learned this the hard way. Even after I had shown a group of friends how to move an object, some of them still had doubts that this was telekinesis and not some other effect. Some of these non-believers also failed at moving the object.

When we attempted to combine our efforts in order to move a single object together as a group, including those who had individually failed, the object remained still.

The most unfortunate aspect of this is that the psi missing effect always

serves the non-believers best – it *reinforces* their negative belief system. Sadly, this closes them to further exploration and future discoveries.

It is possible that the object will fail to move during a multiple-person experiment for other reasons, of course. I have taught group classes in which every single participant was successful at individually moving the object. Then when we divided ourselves into small groups, each trying to move its assigned object together, not all groups were successful.

It is during these types of experiments that I wish I could somehow *see* the flow of energy (if that's the actual mechanism) from each person and around the room.

Are these participants' energy fields clashing, or cancelling each other out? Are the group members energetically, emotionally, or psychologically incongruous with one another?

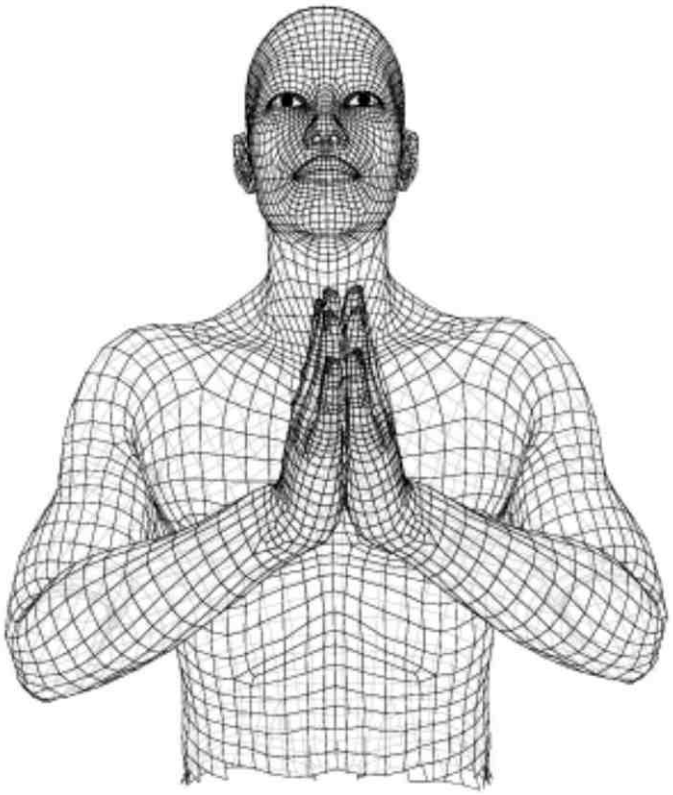
If you find a partner to practice Meditation X with, it can be especially rewarding. The vast majority of spontaneous spiritual or paranormal events are subjective. Moments of meditative insight, visions of spirit, telepathic perceptions, out-of-body experiences, among other phenomena, are rarely experienced by two or more people simultaneously. We usually experience these things when we're alone.

Being able to move an object with your mind *together with another person* makes telekinesis unique as a spiritual or paranormal practice precisely because of its objectivity.

Not only are you and your friend sharing the physical, 3D space of the room. You are also working together in the mysterious, non-physical plane of psychic functioning.

The video for this practice is found on
www.MeditationXBook.com/TwoPeople

Part Three: Conclusion



Parting Words

Whether you were able to move the object by having your hands near the glass container or by standing several feet away doesn't matter. In both instances, you have gone beyond simply reading about telekinesis to *doing it*. You have gained actual experience of Meditation X. I hope you feel like your world is at least a little bit bigger than it was before. I also hope this will help your understanding and practice of the spiritual principles of your own meditation tradition.

As I mentioned at the beginning of this book, my hope is that telekinesis, presented here as "Meditation X," will enter the human catalogue of accepted meditation practices. This is not up to me, of course. Only the passage of time and the spreading interest in this type of mindfulness training will determine if this is to be so.

It is completely fair to ask, "Is telekinesis a means to an end, or an end in itself?" I have wondered this myself, many times.

Can telekinesis practice help us reach our ultimate spiritual goals? Can it lead us to nirvana, or Christ consciousness, or can it help us become one with the Tao? No, *on its own*, I don't believe that it can.

It still has immense spiritual value, however.

We can use it to prove to ourselves that we have an invisible connection to our world. It is an effective method for training ourselves to relax our body and mind, which is a prerequisite for healing, prayer, meditation, intuitive development, and more.

It boosts our confidence in the power of our own intention. It develops our capacity to stay mindful for long periods of time. It transforms our consciousness into a more powerful vehicle for travelling the spiritual path.

For myself, I practice telekinesis when preparing to teach it to other people. As a meditation instructor, it is a helpful teaching tool, and it never fails to capture a student's attention. If you're a teacher, I hope you feel free to add this to your "tool kit."

We often speak of interconnectedness, the subconscious, miracles, and the power of intention. Telekinesis is perhaps the clearest and easiest way to bring these concepts to life in the spiritual classroom.

People ask me if I can move heavier objects. I have been tempted to try. I

believe that anything is possible if enough time, attention, and experimentation are applied.

Several months before I wrote this book, I had dedicated a few weeks to moving something larger, a ball made of plastic. During one particular session, a special insight arose from deep inside. It was like a whisper from somewhere *beyond*. It came in the form of a simple question, “Isn’t it a blessing that things stay in place?” The question immediately deflated my aspirations for moving larger objects. The answer was self-evident.

Yes, it absolutely is a blessing that things stay in their place. Gravity makes our physical existence possible by way of organization. Our bodies have their physical structures because of gravity, as do buildings, plants, and everything else in the physical universe. The way we experience all aspects of life is dependent on our spatial relationships with everything around us.

Could you imagine a world where nearby objects regularly flew about whenever we had an extreme thought? It would be chaos.

Thank goodness telekinesis has its limitations, and that things stay in their place regardless of our ever-shifting emotional and cognitive states of mind. Yes, there are anecdotal accounts of light bulbs going out or of pictures falling off of walls in moments of consternation, but these are exceptions, not the rule.

Most thankfully, we are unable to do obvious and lasting damage to each other through our mere thoughts. Otherwise, every burst of anger, jealousy, or resentment would result in endless injuries to the public at-large. Yes, it is a blessing that things stay in their place. This realization has instilled in me a greater appreciation for the limitations we take for granted.

Telekinesis is only a part of my own spiritual development. I still value and practice the traditional meditation styles I have been trained in. There are countless tendencies, habits, blind spots and hang-ups within my individual self that I need to work on. I know that telekinesis won’t do much for me in that regard.

If you are involved in quantum physics, transpersonal psychology, healing, or psi research, I have a strong feeling these telekinesis experiments have the potential to reveal even more profound levels of understanding for your field. Your work is crucial for the continued growth and maturation of the human race. I deeply hope that you and others like you will carry this work forward.

Extra Videos

One of the pages in this book's website contains links to a small collection of videos from my public YouTube channel. They are intended to give you as much additional support and information as possible. Here is a brief description of the videos you will find there:

Origin Story – This is one my earliest videos. In it I take you through my thought process and how I overcame my self-doubt along the way. It shows the human side of telekinesis development.

Evidential Video for Skeptics – Here I show how one's breathing pattern influences the direction of the object's movement. This was filmed in order to show that there is a direct, energetic relationship between the person and the object.

Not Static Electricity – Shows the effect of static electricity upon the object, and why it is counterproductive for telekinesis.

Double Glass, No Hands – A challenging experiment which also removed doubt about heat being a cause for movement.

Using an EEG Machine – Doing the "No Hands" technique while wearing an EEG monitor to watch brain waves during telekinesis.

No Third Eye – Explains why trying to specifically open the "third eye" (a suggestion often found in many public forums) is not necessary for this work.
No Chi Ball – Explains why using a "chi ball" or "psi ball" (a technique commonly mentioned in public forums) may cause problems during telekinesis development.

Anomaly – Shows how energy sometimes behaves like it's "sticky." Do established connections linger? Why does shifting energy to a second object prove difficult sometimes? Anomalies like this one present us with great questions for further research.

Telekinesis for Kids – A special video for pre-teens who want to learn telekinesis.

You can find these extra videos on
www.MeditationXBook.com/Extras

Telekinesis Support

Meeting other people who are practicing and succeeding with these techniques can be immensely helpful. While writing my first book, “Defy Your Limits,” I decided to create a private Facebook group so that people using my resources could share their own experiences with each other.

This also gives me the opportunity to answer questions that come up for practitioners of these techniques.

If you would like to join that group, please visit:

www.facebook.com/groups/DefyYourLimits

Be sure to answer the posted questions when submitting your request to join, otherwise your request will be turned down. A significant advantage of this group is that it is composed only of people actively working with this material, while nay-sayers, skeptics, and arm-chair critics are filtered out.

Training Log

Logging your sessions is a powerful way to help you develop yourself. The short training log on the next few pages is intended to help you begin tracking your progress. You will want to use it when you engage the “hands-on-glass” stage of practice.

Using the Date field will help you maintain a regular practice. If you train five or six times per week, your progress will differ greatly from practicing only once every three or four days. Also, marking your start time and end time for each session is important. If you don’t track your time in a session, you won’t know for sure if you spent 15 minutes or 25 minutes training, for example.

You’ll want to note how you felt during each session, as well as the results. When you begin to see the object quivering, vibrating, or just short of moving into a full swing, you might mark it as “MM” for micro-movements. Once you see a full movement, you could label it “FM.” When you’re able to keep the object moving for several minutes at a time, you could label that “CM” for continuous movement.

When the movement happened, were you in a fully alert beta brainwave state, or a more relaxed alpha state, or even deeper? Did it happen just as you gave up trying? Did it happen right away? Did it stop as soon as you got excited? These are the kinds of things you could note here.

Remember to begin each session by making sure the container is dust-free so that no static field is holding the object in place. Also, make sure that the needle hasn’t begun burrowing into the object, causing excess friction and preventing movement.

There are 30 entries in this log. I am confident that if you complete 30 sessions, each lasting 30-45 minutes, while taking only one or two days off each week to rest, you’ll experience full, continuous movements by the end.

About the Author

Sean McNamara grew up overseas and was exposed to a variety of spiritual traditions. Early incidents of illness and surgery brought about a persistent fear and contemplation of death and of what happens afterward.

In his twenties, McNamara became a Buddhist practitioner in order to use meditation as a way to investigate the nature of consciousness and reality. After feeling the limitation and disempowerment found in some religious organizations, he left the path he had been following and sought new methods for spiritual development.

He found lucid dreaming and the out-of-body experience to be especially potent methods for his spiritual inquiry, and free of the dogmatic qualities found elsewhere. He eventually applied his knowledge of meditation toward telekinesis in order to illustrate the themes of interconnectedness and intention to his meditation students.

He currently teaches meditation, lucid dreaming, out-of-body exploration, and telekinesis along Colorado's front range. It is his aspiration to lead others

on their own independent paths of consciousness development. He is married to Cierra McNamara, founder of Mayu Sanctuary[21], a secular meditation center in Denver.

Sean is available for speaking engagements, private programs, and retreats.

To contact him or to request to be added to his mailing list, please send him a note via the contact form at:

www.MindPossible.com

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[1] Schmidt, Amy. (2005). Dipa Ma: The Life and Legacy of a Buddhist Master. New York, NY: United Tribes Media Inc.

[2] Buddhaghosa, Bhadantacariya. (1991). Visuddhimagga: The Path of Purification. Translated by Bhikkhu Nanamoli. Onalaska, WA: BPS Pariyatti Editions.

[3] Some believe the manomaya-kaya refers to *bilocation*, the ability to appear in two places at once. The vagueness and brevity of the description in the Visuddhimaga leave much room for interpretations.

[4] Those teachers include Robert Monroe, William Buhlman, Graham Nicholls, Luis Minero, and others. Their books are readily available today, online and in bookstores across the world.

[5] See Trebor Seven's YouTube channel and his site www.TreborSeven.com. Highly recommended for any serious telekinesis practitioner.

[6] Loosely defined as "field of elixir."

[7] A Pali word commonly defined as "meditation." The Sanskrit version is *dhyana*, and these are related to the words *zen* (Japanese) and *ch'an* (Chinese).

[8] These instructions assume you will use a chair for your practice. Most of this also applies to the standing posture or if you'll be seated on a cushion.

[9] You will learn how to test the glass container for the presence of static in Part Two.

[10] I strongly recommend these books by Claude Swanson, PhD: "Synchronized Universe: New Science of the Paranormal" and "Life Force, The Scientific Basis: Volume 2 of the Synchronized Universe," or find his lectures on YouTube.

[11] Torsion theory offers an alternative idea regarding energy, as it indicates that some particles can travel through time, thus lacking any "signal delay" typically found during energy transmission across extremely long distances.

[12] In Colorado, Hobby Lobby and Michael's stores supply the ideal glass container.

[13] I sometimes use the word *motion* instead.

[14] Expectation is a beta-level activity, and you'll probably be in the deeper alpha and theta states at this point in your training.

[15] For an example of a Chi Kung exercise used for telekinesis, visit the "Extras" page of this book's website, www.MeditationXBook.com/Extras

[16] I hope that continuing partnerships between practitioners and scientists will shed light on this phenomenon.

[17] To see an example of this anomaly, visit the “Extras” page of this book’s website, www.MeditationXBook.com/Extras

[18] As mentioned earlier in the book, similar practices are found in a variety of traditions, for example in Buddhism and Taoism. Shamanic traditions across the planet also share “ascension” related principles. Some might find similar principles within esoteric Christianity.

[19] Tart, Charles. (2009). The End of Materialism: How Evidence of the Paranormal is Bringing Science and Spirit Together. Oakland, CA. New Harbinger Publications, Inc.

[20] Remember, the factors of sufficient time, relaxation, intention, and attention must all be present in order to produce movement in the object.

[21] Learn about Mayu Sanctuary at www.MayuSanctuary.com.